

ENGLISH
PASTORAL DRAMA
JEANNETTE MARKS

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ENGLISH PASTORAL DRAMA

ENGLISH PASTORAL DRAMA

FROM THE RESTORATION TO THE DATE
OF THE PUBLICATION OF THE
"LYRICAL BALLADS"
(1660-1798)

BY
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THIS BOOK
IS
GRATEFULLY INSCRIBED
TO
KATHARINE LEE BATES, SOPHIE JEWETT
VIDA D. SCUDDER
AND
MARGARET SHERWOOD

“GET some fam’d Opera, any how translated,
No matter, so the t’other House don’t get it.
Get Cloathes, tho’ the Actors with half-pay dispencc.
Get Scenes, get Whims, get anything . . . but Sence.”
Epilogue to Mottoux’s “Temple of Love.”

P R E F A C E

A STUDY of the dramatic pastoral in the eighteenth century points to the very nadir of English drama. As an indicator this work should be of value; it covers the ground from the re-opening of the theatres to the natural death of play-writing and the incoming of novels; it exposes the fundamental weaknesses of dramatic conception during the Restoration, and discusses a past of vital beauty for the pastoral; and then, by means of some two hundred plays, it follows, often wearily enough, through triviality, cheapness and vulgarity, the complete degeneration of the dramatic pastoral mode. Living pastoral drama can never come again, for, like the eclogue some two hundred years earlier, it is extinct. To aid the student who has not the time or the opportunity to wade through five score plays and more, many of which are inaccessible except in the British Museum or the Bodleian, summaries of the plots have been given and, in addition, a brief account of the pastoral in general, of definitions and criticisms of the pastoral, and a skit of the

theatrical world of 1660. In the Bibliography no attempt has been made to do more than record exactly the title-pages of the first editions of *English Plays*. Incidentally many corrections of dates assigned by Baker and others have been made. A number of plays, not elsewhere mentioned, are entered here for the first time as pastorals. I have been fortunate, too, in finding several unrecorded manuscripts. The Italian and Spanish sections I hope later to amplify to a complete history of pastoral drama.

So far, eighteenth-century pastoral drama has, for several reasons, remained practically unexplored. Mr. Homer Smith in his paper, published by the Modern Language Association, entitled *Pastoral Influence in the English Drama*, takes a side glance at the subject: "While in England, after maintaining an unequal struggle with the virile romantic drama, it was finally laughed out of existence by the burlesques of the eighteenth century." Were these burlesques plays? It would seem not, for there are, all told, not more than a half-dozen deliberate dramatic burlesques among the pastorals. In non-pastoral plays there are numerous "hits" at the mode, but not enough to laugh Colin and Sylvia "out of existence." No, the cause lay much deeper, as I have tried to show. To trace the history of pastoral burlesque is possible, not in the drama, however, but in the *ballad*. I have found, in the Bodleian and other

libraries, literally hundreds of printed and unprinted eighteenth-century ballads burlesquing the pastoral—sufficient to fill a two-volume anthology.

For many suggestions I am indebted to Professor Margaret Sherwood, Ph.D. (Yale University), of Wellesley College; some of Miss Sherwood's criticisms and comments I have taken almost verbatim. To Miss Helen M. Cady, M.A. (Wellesley), I am under great obligations for helping me in my bibliographical work at the Boston Public Library and in England.

I wish also to express my thanks to President Mary E. Woolley, M.A. (Brown University), L.H.D. (Amherst College), to Dr. Curtis Hidden Page, of Columbia University, and Professor B. K. Young, of Mount Holyoke College, for their careful reading of the manuscript; and to Miss Clara Stafford, B.A., for her work upon the Index.

J. M.

BEDDGELERT, WALES

August 23, 1907

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ENGLISH PASTORAL DRAMA

I

THE ORIGIN OF THE PASTORAL

AND THE

DEVELOPMENT OF THE PASTORAL DRAMA

THE period of dramatic pastorals to be considered is a degenerate period with but few elements of soundness; a period in which it will be found that not only the English drama in general, but the pastoral drama in particular, is vitiated. Even the shadow of a past beauty is nowhere distinguishable. It is true that pastorals have never been the most serious occupation of the deepest thinkers, and that therefore a less virile condition than that existing in other phases of the drama naturally would be expected. In order that both a background and an accurate standard for judging these plays may be obtained, it will be necessary to examine briefly the origin of the pastoral and the development of the pastoral drama.

Setting aside the Hebrew tradition, of which nothing more is set forth than may be found in Biblical literature, the definite origin, the definite

formation of the pastoral is found in the work of Theocritus, in those exquisite idyls, the beauty, the freshness, the simplicity of which have never been excelled. But even further back, in an almost measureless past, it is thought the origin may be discovered: in the lost idyls of Stesichorus,¹ who lived some six hundred years before Christ; and in the satyr plays of the Greeks, at first mere festivities of pleasure and worship, when the country people dressed themselves in animals' skins to perform some simple ceremonies. Although the origin of pastoral poetry does not seem to me coincident with the most primitive life of a people, as it has appeared to some critics, yet doubtless its impulse lay in rude agricultural periods, when wealth and position were often estimated in flocks. Its conscious expression came, however, as I believe, with the refinements of civilization. If it is not possible to establish the exact period of beginnings, it is possible to establish the commencement of its popularity with Theocritus, who found immediate and contemporaneous followers in Bion and in Moschus the Syracusan.²

¹ Tiraboschi: *Storia della Letteratura Italiana*, vol. i. pt. ii. p. 70. Full discussion of Stesichorus. E. K. Chambers: *English Pastorals*, Introduction, p. xxii.

² The most charming translation of these three Greek poets is that by Andrew Lang: *Theocritus, Bion and Moschus*. Macmillan, London, 1896.

But in Virgil Theocritus had, at least in the estimation of the seventeenth and eighteenth centuries, an even greater disciple. Just the valuation to be placed upon the *Eclogues* of Virgil is a task none but a ^{Eclogues of Virgil. Circa 40 B.C.} classical student would dare attempt. It is certain that no other Latin poet had so great an influence upon Italian Renaissance verse and English verse. Eighteenth-century critics, in their praise of the Roman poet, were disposed to forget that Virgil's indebtedness to Theocritus was not only a matter of inspiration, but often a patent obligation for words and thoughts. There could be no more conclusive proof of Theocritus' influence, and of Sicily as the *terra cognita* of pastoral poetry, than Virgil's treatment of Mantua. Not for an instant is the reader deceived into thinking, although Virgil so states, that this is real Mantuan territory, the Sicilian atmosphere is so strong.

Certain it is, too, that the English pastoral eclogue reverts to Virgil for its type; to this very fact may be attributed the preponderance of allegory in English pastorals, ^{English eclogue reverts to Virgil for its type.} for there was more masquerade, more hidden and secondary meaning in the verse of this first of Roman pastoralists than in the poetry of the Greeks. Calpurnius forms the connecting link between Virgil and Baptista Mantuanus, the Carmelite monk.¹ Old Mantuan, with his

¹ *Calpurnius Siculus, Titus.* *Eclogues* Rendered into English

didactic and religious pastoral eclogues, was in high favour with the English,¹ and many a lad was thrashed through Mantuan, for this Carmelite scholar was thought an excellent exercise for the young. Alexander Barclay² and Barnaby Googe,³ our first English pastoral writers, were largely indebted to him as well as to Petrarch.⁴ It was in 1514 that Barclay wrote the first eclogues in the English language, patterned after those of Mantuan and Petrarch. They have but little to say of the out-door world; their emphasis is not upon the beauty of nature, but rather upon moral questions, which are treated in satiric fashion. In the Eclogues of Barnaby Googe, which appeared sixteen years before the publication of the *Shepherds Calender*, there is more of the stuff from which poetry is made. However, Googe's

Verse. By Edward J. L. Scott. London: G. Bell & Sons, 1890. This volume contains also the Latin text.

¹ *Baptista Mantuani Opera*. Mantuan is sometimes known as Spagnuoli.

² Alexander Barclay: *Five Eclogues*, 1514. The Ecloges of A. Barclay, Priest (without name and device, n.d.), 4to black letter. This n.d. copy may be found in the Spenser Society Publications. Warton assigns the date 1514 to the writing of the Eclogues. For details see F. W. Fairholt's edition of the Fifth Eclogue, *The Cytezen and Up-londyshman*, Percy Society.

³ Barnaby Googe: *Eclogs, Epytaphes, and Sonettes*, 1563. Ed. by Edward Arber, London, 1871. One glance at this little volume will plainly reveal Googe's indebtedness to Virgil.

⁴ *Poesie Minori del Petrarca*. Milano, 1829, vol. i. XII Eclogues. Petrarch, too, shows that he was well acquainted with Virgil.

Coridon and Melibœus might have continued for ever their discourse upon the miserableness of city life and the delights of the country, and a world of poets passed them by. It was Edmund Spenser, in his *Shepheards Calender*, who was to give to the pastoral in England its full meed of beauty; and with the poems of Spenser, it may be said that pastorals became an enduring part of English literature.¹

So far, from the idyls of Theocritus, written about 300 B.C., to the apparent naturalization of the pastoral in England with the publication of the *Shepheards Calender* in 1579, the Pastoral
romance. fortunes of the eclogue have been followed. In the eclogue from the first were elements of romance: the delighted recounting of events, none too clearly woven together; a love for the strange and fanciful, as, for instance, the story of the Cyclops; and finally the dramatic form of the majority of eclogues, told in the first person by one or more shepherds. It was for the eclogue, with the help of romance proper, but a step to develop these simple dialogues into the more ambitious

¹ Jerram, in his Introduction to *Lycidas*, says: "The earliest modern pastorals are Portuguese, in or even before the fourteenth century. They mainly deal with the passion of love in its relation to the ideal felicity of shepherd life." I have not been able to discover whether or not there is any close relation between Portuguese and Italian pastorals. I am inclined to think that there is none, and that Italy's pastorals were due exclusively to a revival of the classics.

structure of Pastoral Romance. As Petrarch was the first modern to write pastoral eclogues, so Boccaccio, in the *Ameto* (1478),¹ was the first modern to write a pastoral romance. In due time the *Ameto* was followed by Sannazzaro's *Arcadia*,² by Montemayor's *Diana*,³ and by Sidney's *Arcadia*, as well as by a number of less remarkable imitations.⁴ The remark is frequently heard that the dramatization of the novel is a modern tendency, but looking carefully to the Renaissance it is evident that it existed even then.

Although the first pastoral plays were not dramatizations of romances in existence, yet they were conceived upon the model of the Pastoral plays. romance, differing but slightly even in form. The pastoral is not very inventive about its dramatic dress. Eventually, when the slender possibilities for variation were exhausted, the playwrights turned back to the romances for material.

¹ Giovanni Boccaccio : *Ameto*, 1478. The *Ameto*, however, is not the first pastoral romance ; *Daphnis and Chloe*, a Greek Pastoral Romance, written by Longus in the fifth century, is the first. A translation was made by Angel Day in the latter part of the seventeenth century. See Joseph Jacob's edition.

² Jacopo Sannazzaro : *Arcadia*, 1504. A mutilated edition of this romance appeared in Venice in 1502.

³ Jorge de Montemayor's *Diana*, 1542. An interesting translation by Bartholomew Yong of this romance appeared in 1598.

⁴ F. M. Warren : *A History of the Novel Previous to the Seventeenth Century*. N. Y. : Holt & Co., 1895. Chaps. VII., VIII., and IX.

The following theory is advanced with hesitation: that the inception of the pastoral play lay not in the latter half of the fifteenth century, but three hundred years before Christ, with the idyls of the great Sicilian poet. When it comes to a question of actual dramatic possibilities between the *Sicilian Gossips* (Idyl XV.) of Theocritus, and the *Orfèo* of Agnolo Poliziano,¹ I should unhesitatingly award the preference to the Idyl. As Mr. Andrew Lang says, this pastoral is more *mimus* than aught else. What could be more full of action and life than the personal prattle of Gorgo and Praxinoë, their encounter with the Old Woman and the Stranger, and the crowds pressing to hear the famous singer give the yearly Psalm to Adonis? Chidings, misunderstandings, courtesies, pleasures, all throng this lively piece. Short as it is, it teems with activity and situations in more abundance than the *Orfèo*.

But the time was not ripe for the multiplication and extension of such dramatic pastorals, and although it is possible to point back to an inception in the days before Christ, yet the actual birth of *dramatic* pastoral literature was with the work of that remarkable eighteen-year-old boy Agnolo Poliziano, whose

The inception of pastoral plays.

Poliziano's "Orfèo," 1472.

¹ I base my work throughout on the assumption that Spain owed its pastorals to the direct influence of Italy. In the *Bibliography* will be found a brief list of Spanish pastoral plays.

Orfèò was written in two days. Even at that age Poliziano was secure in the patronage of the great Lorenzo di Medici, and a master of Greek and Latin learning, in which he later became a professor at the University. He won all distinctions, except the adoration of his lady, who objected to his long nose. This miniature fable-play falls into five acts; the *dramatis personæ* are Mopso, Aristeo, and Tirsi, classical shepherds; a Dryad, a chorus of Dryads, Orfèò, Mnesillo, a Satyr, very sympathetic, indeed, who follows Orpheus to find out whether the mountains are moved by his song, Plutone, Proserpina, Euridice, Tesifone, a Mænad and a chorus of the avenging Mænads. Although this particular story of Orpheus and Eurydice may be lacking in the real elements of drama, it is nevertheless, superficially, and with regard to the outward structure, a play. As it appeared almost one hundred years before the *Sacrifizio* (1554), its priority should not be overlooked, nor, indeed, its obvious pastoral elements and its rare beauty. There is justification in pointing to this long-nosed lad of eighteen as the father of *Pastoral Drama*.¹

Fourteen years after the appearance of the *Orfèò*, Niccola da Correggio wrote his *Cefalo* (1486), and still forty-three years later Luigi Tansillo
 Correggio's "Cefalo," 1486. *I due Pelligrini* (1529), presented in honour of Garcio di Toledo. These plays have their places in the development of the

¹ The *Orfèò* was acted before the court of Mantua in 1483.

pastoral drama, but the first complete pastoral of the sixteenth century was the *Egle* (1545), of Giovanni Battista Giraldi Cintio, for which music was composed by Antonio del Cornetto. In this play, frolicsome Pan and his frolicsome Satyrs try to possess themselves of the nymphs, who at the crucial moment turn into trees; so god Pan loses his "paramour, the Syrinx bright," and gains instead the Pan's Pipes, seven in number and wreath-bound with evergreen.

Leigh Hunt speaks of Agostino Beccari's *Il Sacrifizio* (1554) as the first pastoral play. Beccari himself claims for it priority as a dramatic pastoral.

"Una favola nova Pastorale,
Magnanimi ed illustre spettatori
Oggi vi si rappresenta : nova intanto
Ch' altra no fu grammai forse pui udita
Di questo sorte recitarsi in scena
E nova ancor, perche vedrete in lei
Cose non piu vedute."¹

Hunt also believes that the *Sacrifizio* was suggested by Theocritus' *Sicilian Gossips*; possibly, but there is no direct evidence of such a relationship. The play, amply tragic in its opening, makes one think of nothing in the world but a merry-go-round in Arcadia. It is, indeed, a fit progenitor of pastoral plays! The love entanglement is bewildering, and pattern-making for all following dramas. Erasto

¹ Prologue to *Sacrifizio*.

loves Callinome, although repelled by her; Carpalio loves Milidia, and is fortunate in having his affections returned; Turico persists in his subdued love for Stellerina, but is unfortunate enough to know that she is in hot pursuit of Erasto. These diverse loves finally reach the desired end through the intervention of an amiable and tricky Satyr, who with pranks and quips brings them to their senses.¹

Luigi Groto returned to the mythological traditions in dealing with the amour of Jupiter Groto's for Calisto, the chaste nymph. The "Calisto," *Calisto* was played in 1561, and followed 1561. by *Il Pentimento Amoroso*, presented in Adria in 1575, a pastoral chiefly remarkable for its bloody scenes. The popularity of this dramatic fashion is visibly increasing, for now, instead of a pastoral play once in ten or twenty years, they come faster and faster, like daisies strewing the earth and also like daisies spoiling the fields for other crops.

Two years after the *Calisto*, Alberto Lollo presented his *L'Aretusa* (1563), and four years later, in 1567, Agostino Argenti his *Lo Sfortunato*, Argenti's "Lo Sfortunato," 1567. a play great in the annals of pastoral literature because it influenced Tasso to write his *Aminta*. How this was possible I am unable to see, for the play is intolerably long, dull, and tiresome, and an unwished-for improvement

¹ Music by Alfonso della Viola.

upon the love-chain of Beccari. Shepherd Sfortunato loves the Shepherdess Dafne, Dafne loves the Shepherd Jacinto, Jacinto the Shepherdess Flamminia, and Flamminia Silvio, who loves naught but the chase. One and all they are smitten by a contagion of lamentations voiced in endless *versi sciolti*. So insufferable do they become that they are alike unendurable.

A little pastoral printed in Sienna in 1571, Niccolo Campani's *Commedia rusticale*, has vanished altogether except for records. Two years later the most distinguished pastoral of the century was to atone for any possible loss of minor plays. Tasso's *Aminta*, a revelation of his own life, was acted in 1573. In 1567 Tasso was in Ferrara at the presentation of *Lo Sfortunato*, and there received the inspiration to write a dramatic pastoral. The play, aside from the power of the poet, shows more than average dramatic ability. The setting is excellent, far superior to that of the *Pastor Fido*, and the language simple and poetic. Like Virgil, Tasso had been a careful student of Theocritus, from whom he borrowed both the idea of the flight of love and the rewards offered by Venus, also the comparison of love with a bee. Traces likewise of Moschus and Virgil and Ovid are present. The story of the bee and Sylvia (act i. sc. 2) he took from the Greek romance of Clitophon and Leucippe. This charming pastoral is a record not

Tasso's
"Aminta,"
1573.

only of Tasso's reading and abilities as a poet, but also of a few events in his personal life, even at this early age beginning to darken with troubles. Thyrsis is, of course, Tasso himself, Bathus is Battista Guarini, Elpino is Il Pigno, and Mopsus, Speron Speroni, a critic whom Tasso had excellent reason to fear. The plot is delightfully simple: Amyntas, in love with Sylvia, who does not love him, wins her by rescuing her from the attacks of a Satyr. For a while Sylvia remains obdurate. She is chased by a wolf, and, fleeing, is caught in the branches of a tree. Her friends find part of a bloody veil on the tree, and give her up for dead. In his grief Amyntas swoons, and later seeks unsuccessfully to take his life; then, at last, Sylvia recognizes her love for him, and the two lovers are made happy. The love element, because of the beauty of picture and word, is charming. The picture of the childhood companionship of Amyntas and Sylvia, and the picture of Sylvia looking at herself in the pool, are lovely in detail. It is not too much to say that the *Aminta* is the classic Italian pastoral, just as in our own language the *Faithful Shepherdess*, the *Sad Shepherd*, and Allan Ramsay's *Gentle Shepherd* exceed in beauty and appropriateness any other English pastorals.

Other plays, all less significant than the *Aminta*, went to swell the dramatic chorus of the last half of the sixteenth century: Pasqualigo's *Gl'Intricati*

(1581), Castelletti's *Amarilli* (1582), Ongaro's *Alceo* (1582), and Angelo Ingegneri's *La Danza di Venere*, a pretty thing modelled after the *Aminta*. In *La Danza* occurs a delicate touch of symbolism, when Pazzorello's understanding comes with the sight of Amarilli asleep, a theme which Garrick was to use in the eighteenth century long after the pastoral had lost its youth and beauty.

More significant than these was a play written by Tasso's contemporary and fellow courtier, *Il Pastor Fido* by Battista Guarini, a play less poetic and more philosophical than the *Aminta*. Guarini had the good fortune of realizing that he was not a poet *par excellence*, and perhaps in defence or assistance packed his thoughts the more closely and weightily. To speak in the words of Fanshawe, this was a *dernier effort* made by a man who was grown grey in scholarship, an attempt to muster for the last time all the forces for his wit and "withall to insinuate and bring into that Awful Presence (his Princely Master) in their Masking Clothes . . . such Principles of Vertue and Knowledge, Moral, Political and Theological."¹ One may say of this play what Lope de Vega said of his own metaphysical romance *Arcadia*, that although there are shepherds in it, it does not contain much that is pastoral.

The story is important, as it has been more

¹ Fanshawe's Translation of the *Pastor Fido*, Introduction.

widely used than the *Aminta* in the making of other pastorals. Arcadia is ravaged by unfavouring deities ; there is a prophecy that the land and its people will be once more at peace when two children of divine extraction are united. Silvio, the son of Montano, and Amarillis, the daughter of Titiro, are the children destined to be married. But Silvio does not love Amarillis, nor Amarillis Silvio ; matters are further complicated by the fact that the Faithful Shepherd loves Amarillis, and that Dorinda, a shepherdess, is in hot pursuit of Silvio, much as Venus pursued the unwilling Adonis. Corisca, an intriguing nymph, and the prototype of Fletcher's Cloe, is in love with Mirtillo, and plans to defeat his passion for Amarillis. Due to Corisca's machinations, the Faithful Shepherd and Amarillis are apprehended together, and the shepherdess condemned to death for breaking her vows to Silvio. Mirtillo promptly offers his life for that of his love, and is to be executed in her stead, an outcome Corisca had not foreseen. At this time Carino (Guarini himself) appears and discloses the fact that Mirtillo is not his lad but the boy of Montano. In the mean time, Silvio, by an accidental missile, has slightly wounded Dorinda, with whom he immediately falls in love. A priest appears to declare that Mirtillo and Amarillis are the two children of divine origin to be united, and everybody, except the false Corisca, lives happily ever afterwards.

Il Pastor Fido, and several of the plays which have been mentioned, contained musical choruses or musical features of some kind, but the first pronounced musical pastoral drama "La Dafne," was *La Dafne* (1594), by Ottavio Rinuccini. ^{Rinuccini's} 1594-

The particular precedence which this play takes over those with musical features that have already been mentioned is due to Rinuccini's having struck out the idea of musical recitative which he had had applied to *Dafne* by Jacopo Peri and Caccini. The pastoral elements of the Opera, however, are not strong. The *dramatis personæ*, or *Interlocutori*, as they were more properly called in the original, are Ovidio, Venere, Amore, Apollo, Dafne, Nunzio, and a chorus of nymphs and shepherds. It is interesting to notice that both the first pastoral drama and the first pastoral opera dealt with Greek mythological themes.

After the last half of the sixteenth century pastoral plays of particular importance are not plentiful. Many were written, but it is necessary to mention only three: Bona- ^{Pastoral} ^{plays in} ^{England.} relli's *Filli di Sciro* (1607), Michel Angelo's *La Tanzia* (1611), and Maria Medici Borbona's *Il Rapimento di Cefalo* (1615). By the close of the sixteenth century Italian pastoral plays reached the height of their perfection, and Italy's influence was spreading in turn throughout Spain, France, and England. Fifteen years previous to the beginning of the seventeenth century many plays with pastoral

elements appeared in England, showing the Italian influence at work. Peele's *Arraignement of Paris* (1584) contains pastoral and mythological features. Lyly's *Midas* (1592), *Gallathea* (1592), and *Woman in the Moon* (1597), Shakespeare's *Midsummer-Night's Dream* (1600), all are coloured by the pastoral. Up to the date of the publication of the *Faithful Shepherdess* England produced at least a dozen plays of a pastoral or semi-pastoral nature. Legitimately, however, any discussion of the pastoral drama in England from 1584 to 1660 would centre about Fletcher's *Faithful Shepherdess* (1609 or 1610) and Jonson's *Sad Shepherd* (1640). These plays are distinctively pastoral, and at the same time characteristically English. But it must not be forgotten that even they owed their inspiration, just as Sidney was indebted to Sannazzaro, primarily to Italian influence.

So far the history of the pastoral has been briefly traced, the eclogue, its classical antecedents, its modern poets, and its introduction into England, the expansion of eclogue into romance and the establishment of the eclogue in England, the development of Italy's pastoral drama through its periods of beginning and power, the natural step from musical play to pastoral opera, and, finally, the grafting of the pastoral literary mode upon English dramatic poetry. Up to this point nothing has been said about pastoral lyrics ; their popularity and

Popularity
of pastoral
lyrics.

numerousness are so conspicuous that it seems scarcely necessary to mention them. Their popularity was due, I think, in large measure, to just the literary phases that have been considered; the eclogue was frequently in part lyric song, the romance made much of lyric interludes, the play was interspersed with lyric songs, and the opera set them to music. But deep at the heart of these poems, often exquisitely beautiful, lay a song impulse which these factors but nourished.

The pastoral drama is frequently regarded, perhaps from the bewilderment of its plots, as chaotic rather than coherent. But granting the disorder of some of the dramas, the development of the literature is clear

Divisions of
pastoral
literature.

and simple. Some such tentative divisions as these might be made. From Theocritus to the fifteenth century the eclogue, when used, remained in ascendancy. With the fifteenth century and Boccaccio (although Boccaccio's *Ameto* did not precede Poliziano's *Orfeo*) began that expansion of eclogue into romance which antedated the full development of pastoral drama, the chief pastoral romances occupying the first part of the sixteenth century, whereas the last half of the century was devoted chiefly to play and opera. In England during the first half of the seventeenth century the popularity of the pastoral drama was confirmed not only by the creation of plays, among them most notable the *Faithful Shepherdess* and the *Sad Shepherd*, but also

by numerous translations of the *Aminta* and three of the *Pastor Fido*.¹ Nor did the pleasure of translating pastorals flag with the close of this period in 1660, but proudly rounded out two centuries and a quarter.

Regarding simply the *Faithful Shepherdess* and the *Sad Shepherd*, we are tempted to believe temporarily that the English might have acclimatized and then naturalized this species of drama. Certainly both Jonson in his fragment, and Allan Ramsay in his *Gentle Shepherd*, written almost a century later than the *Sad Shepherd*, point to an English school of pastoralists. But their primacy and isolation in the pastoral world show, as we look more deeply into the nature of English drama, that a permanent adoption would have been out of the question. If from reading the plays of the first sixty years of the seventeenth century the impossibility of their naturalization and improvement remains but a suspicion, a study of the eighteenth century brings a final conviction of their alien position and ephemeral hold upon England.

¹ See Bibliography.

II

DEFINITIONS

TO define is to limit, and that is precisely what in this study it is neither best nor possible to do. There has been so much haggling over definitions of the pastoral and so little, that is really final, defined. Out of a score of definitions not one can be selected which seems incontrovertible, and the last word to be said upon the subject. So much depends upon the age and the point of view. Fontenelle writes of the eclogue, meaning thereby the pastoral in general: "L'églogue n'est pas attaché aux choses rustiques, mais à ce qu'il y a de tranquille dans la vie de la campagne."¹ In exact accord with such an exposition of the nature of pastoral, Fontenelle speaks of the delicacy, the gallantry of Bion and Moschus, and of the grossness of Theocritus. His whole theory of pastoral poetry is a deliberate attempt to create an ideal, delicate, over-refined, conscious. You must reveal the simplicity of shepherd life, but

To define is
to limit.
Fontenelle.

¹ Fontenelle, p. 13. For full reference to publishers, editions, and titles of all pastoral critical works, v. Bib., Sec. 5.

conceal its consequent deprivations and miseries; the sentiments must be finer and more delicate than those of real shepherds, and they must be given the simplest form possible. He finds the *Aminta* an excellent exercise in simplicity, far superior to the *Pastor Fido*. In every way the pastoral must avoid the burden and grossness of reality, and produce for the pleasure of the refined reader an atmosphere of tranquillity. "Alors on a le cœur rempli, et non pas troublé; on a des soins, et non pas des inquiétudes; on est remué, mais non pas déchiré; et ce mouvement doux est précisément tel que l'amour du repos, et que la paresse naturelle le peut souffrir."¹ And the shepherds who represent this life must not be sombre, jealous, angry, desperate, but tender, simple, delicate, faithful, and filled with hope.

Pastorals constructed upon these rules Waldberg terms the product of fashion, as indeed they are.²

Two schools of pastoral poetry. The artistry of such poems represents an entire school, mainly concerned in dressing their shepherds very much as they like, and in refusing to see them dressed as they really are. In fact, the two large schools of the pastoralists may be aptly described as idealistic and realistic; the idealists with artificial, *raffiniert* tendencies, the realists somewhat subject to coarseness and rusticity. Both schools carried to the extreme are likely to become either ludicrous or

¹ Fontenelle, p. 11.

² Waldberg, p. 84.

offensive, as, for example, Fontenelle's own pastorals and two or three of the idyls of Theocritus. Both these schools have regarded the pastoral more as a literary "mode" than as an opportunity for un-self-conscious poetic expression.

Mr. Homer Smith concurs in part with Fontenelle's theory that there should be idealized portrayal of shepherd life; he says:

"Idealized portrayal of rural life . . . may be appropriately designated as pastoral literature,"¹ a conclusion based

Homer
Smith's defi-
nition of the
pastoral.

upon a study of Italian Renaissance pastorals with their evident ideal elements. As English pastorals were mainly indebted to the Italy of the Renaissance, such a conclusion is not to be discounted. A distinction, however, must be made at this point between Fontenelle's theory and Homer Smith's conclusion. The artificial and the ideal are by no means identical, for the one is a bastard, illegitimate species of art, the other a desirable and legitimate phase of the truth. Fontenelle emphasizes the artificial, Homer Smith the ideal. Such pastorals as Fontenelle sanctions, Klein says are witnesses of an over-refined, effete civilization, and originate in a sentimental longing for an imaginary simplicity and innocence of nature.²

The simplest and best discussion of the pastoral which has as yet appeared seems to me H. Oskar Sommer's. Although recognizing certain

¹ Homer Smith, p. 356.

² J. L. Klein, vol. v. p. 1.

aberrations, he takes no account of them in his theoretical definition constructed as a working basis: "Die eigentliche Aufgabe dieser Sommer's definition. Dichtung ist es daher, ungekünstelt und so treu als möglich das ammutige, einfache Leben der Hirten zu beschreiben; was den Hirten bewegt, was seine Freude, was seinen Schmerz erregt, alles was er denkt, spricht und thut, soll in den Hirten-gedicht zum Ausdruck gebracht werden, und weil mit dem Leben des Hirten die Stätte, auf welcher sich dasselbe abspielt, innig verwachsen ist, so gehört auch die Beschreibung des Landes und der Natur notwendiger Weise in das Hirtedgedicht."¹ Sommer perceives that there are pastorals in which neither the life of the shepherd nor description of the country appears, a contradiction explained in the development of pastoral poetry.

The eighteenth-century conception of the pastoral was based mainly upon an interpretation similar to that of Fontenelle; the total Eighteenth-century attitude towards pastorals. emphasis, when the pastoral was taken seriously, was upon precedent and qualities of style rather than upon originality and poetic and imaginative elements. These criticisms range from Walsh's preface to Dryden's translation of Virgil's Pastorals to the close of the eighteenth century, and Integer's emphatic remarks in the *Mirroure*. Walsh's definitions are not original; they are merely what he collected more or less

¹ Sommer, p. 10.

verbatim from other men's efforts. In fact, his whole essay is but a windy exercise in the repetition of other men's thoughts. Walsh agrees with Fontenelle and Gottsched in thinking that pastorals were the first kind of poetry, a position which seems to me, from the nature of pastorals, untenable. Faith in Walsh is not strengthened by his keystone assertion: "Pastoral is the imitation of a shepherd, considered under that character."¹ The definition sounds sufficiently simple, but after giving it an undivided attention, I am still unable to explain what it means.

Pope, in his *Discourse on Pastoral Poetry*,² is a true son of the Eighteenth Century; the *style* of the pastoral seems to him of chief importance. The complete character of such a poem should consist in its "simplicity, brevity, and delicacy; the two first of which render an eclogue natural, and the last delightful." Based, as his juvenile discourse is, upon Rapin, Fontenelle, and Walsh, he criticizes Theocritus severely, and considers his descriptions long and his swains' manners defective, abusive, immodest, and rustic. Virgil, he asserts, is far superior to Theocritus. Walsh also thinks Virgil, in points of learning, decency, and economy, superior. Pastoral poetry Pope believed to be the most ancient sort, and that

¹ William Walsh: *Preface to Dryden's Translation of Virgil's Pastorals*.

² Alexander Pope: *Discourse on Pastoral*. London, 1704.

the shepherds took to singing very largely because they had nothing else to do. Just how he reconciles the origin and character of the poetry it is difficult to explain, for he says the pastoral is not a copy of nature but "an image of what they call the golden age." His feeling for the English Renaissance literature is scornful, condemning Spenser roundly for his use of allegory and religion.

Steele's attitude towards the pastoral is good-naturedly satirical; even Pope does not escape his Steele's shafts.¹ He borrows from Fontenelle definition. when it serves his purpose, but in the main he is original. He believes that we love pastoral poetry for three reasons: first, because all mankind love ease; second, because we secretly approve innocence and simplicity; and third, because we love the country. He forbids subtleties, insists upon simplicity of manners and innocence, and a judicious mixture of religion and superstition as a part of shepherd character. In the religious requirement he and his friend Addison agreed, for the greater critic had condemned a too great use of mythology, warning men not to sacrifice their religion to their poetry.² Steele's preference is, on the whole, for Greek rather than Roman pastorals, for the realism of the master rather than the over-refinements of the Roman; but his attitude upon this point is not altogether consistent.

¹ *The Guardian*; Richard Steele, Nos. 22, 23, 28, 30, 32.

² *The Spectator*, No. 523, Joseph Addison.

Steele blames the Italians for their far-fetched imagination, conceits, and abstruse way of thinking. The French, he considers, "are so far from thinking abstrusely, that they often seem not to think at all."¹ Although he asserts that the English look modestly upon their own ability because they so closely copy others, yet he calmly praises some poems of Philip's as an improvement upon Virgil and Theocritus. As pastoral poetry is chiefly the result of the fancy, its business is to amuse. Its effect upon Mrs. Cornelia Lizard he describes with an admirable minuteness worthy a psychologist: "Mrs. Cornelia Lizard's head was so far turned with these imaginations, when we were last in the country, that she lost her rest by listening to the nightingales; she kept a pair of turtles cooing in her chamber, and had a tame lamb running after her up and down the house."²

Steele's criticism of the pastoral is not unimportant in either its points or its bulk. But Johnson's definition of this literary mode is, after all, the most interesting of the century, or, for that matter, of the one hundred and thirty-eight years we are studying. As do most of the scholar-critics of this century, he awards the medal to Virgil rather than to the Greek pastoralists; he does not believe that the ages have improved upon the rustic muse of the Roman, and censures Spenser severely. His definition is exact,

Samuel
Johnson's
definition of
the pastoral.

¹ *The Guardian*, No. 28.

² *The Guardian*, No. 22.

and filled with a certain phase of the pastoral drama then so loudly popular;¹ in short, it is a licence for those rustic plays which contained no veritable pastoral elements: "If we search the writings of Virgil for the true definition of a pastoral, it will be found a poem in which any action or passion is represented by its effects upon a country life. Whatsoever, therefore, may, according to the common course of things, happen in the country, may afford a subject for a pastoral poet."² With cumbersome literalness, he cannot see that there is any necessity of referring to the *Golden Age*, or what that has to do with pastoral poetry; for nature, he says, is the same at all times.³

As we are wearying of these endless disquisitions upon the nature of pastorals, it is a relief to find that "Integer," too, has been wearied by them. He was tired of the oft-repeated sentiments of shepherds which have nothing to recommend them but their variety of expression. Pessimistically—and truthfully—he asserted that the eighteenth century, notwithstanding its formal inquiries and methodical discussions, had failed to define the true nature of pastoral poetry. "The critics," he says, "have prescribed a great number of rules upon that subject, but without attempting

¹ For example, *The Farmer's Wife*, etc.

² *The Rambler*, No. 36, Samuel Johnson.

³ Newberry's "*Art of Poetry*" (see Bib.). His chapter on the pastoral is an excerpt from other men's work, a hodge-podge which he has made up without hesitation from others.

to point out any principle in nature upon which they are founded; expecting, perhaps, that, like receipts, they should be implicitly followed upon the mere authority of the persons by whom they are delivered."¹

On the whole, the eighteenth century, except for the penetrating "Integer," was well satisfied not only with its rules, but with the pastoral products of Englishmen in general. I know of no more illuminating illustration of this truth than Steele's allegory in the *Guardian*.² Amaryllis, a fair shepherdess, possesses a magic pipe wherewith to test her lovers; she intends to accept only him who can play properly upon it. The first shepherd approached, richly clad, and made an elaborate compliment borrowed from Fontenelle. The youth proceeded to play a tune with so many graces and quavers that the simple shepherd-folk were utterly disgusted with him, as the English were rather generally with the French. The second youth, uncouthly clad, offended Amaryllis with a far too free remark. His tune, like his clothing, was rough and harsh, suggestive of the grosser notes in Theocritus. The clothes of the third were too tight for him, so that he twisted and turned, speaking in painful subtleties, and playing a "most intricate and perplexing" tune. Amaryllis

The self-complacency of the eighteenth century.

¹ *The Mirrour*, No. 79, "Integer."

² *The Guardian*, No. 32, Richard Steele.

scorned both the tune and its Italian performer. Finally, out steps a fourth youth, Amyntas by name, beautiful, simply clad, and playing a melody filled with wonderful notes, though a little wild and irregular. At once she accepts the English lad, and Steele concludes engagingly that the heir of Amyntas and Amaryllis was none other than the great father of pastoral poetry, whose dominion Virgil, Spenser, and Philips inherited and improved in turn.

From the definitions which have been cited something must have been gathered concerning the nature of pastorals and their scope. It may be said, I think, that pastoral literature includes all literature in which shepherds play an important part, whether the portrayal of shepherd life be accurate or inaccurate from either the countryman's or author's point of view; whether that portrayal be real or ideal, from a literal or an imaginative conception of shepherd life. It would have been possible during Theocritan or Virgilian days to define more closely, but with the freedom of the Gothic and the mosaic of the Renaissance in literature classic precision and simplicity are lost, and exact definitions become out of the question. Following the Renaissance, it is even more difficult to define, for the dramatic pastoral degenerated into a shabby, tawdry, licentious style much resembling Rococo.

From beginning to end the two themes of the

pastoral, however treated, remained the same : (1) the shepherd's love and (2) nature.¹ Our conception of a shepherd has probably continued more or less stable, although the present-day point of view, when it deals with the shepherd at all, is inclined to reveal his existence in its actual details. The vision and interpretation of nature, however, have *not* remained the same. The sixteenth, seventeenth, and part of the eighteenth, centuries deliberately ignored certain features of nature's loveliness in which we to-day most delight, as, for example, the wildness. To them only the cultivated was beautiful, and the eighteenth century exclaimed in astonishment over Gray's admiration of the Alps. As the dramatic pastoral had practically died "unwept, unhonoured and unsung," by the third quarter of the eighteenth century, we must expect to find in it a love for the cultivated or conventional rather than for the wild or simple aspects of nature, and a conjuring fancy which seems a bauble in comparison with "nature's naked loveliness." This change from a love of the cultivated to a love of the wild which took place late in the eighteenth century is amusingly illustrated in the Garden-Fad. During the early part of the century gardens were an *ordonnance* of hedges, of trees clipped into every possible geometrical figure, and of symmetrically arranged

¹ See Sir Leslie Stephen : *English Thought in the Eighteenth Century*, for analysis of eighteenth-century attitude towards, and treatment of, nature.

plants. Not a trace of nature's tendency to "grow wild" was left.¹ By the middle of the century, however, that which we nowadays term old-fashioned gardens, with their careless profusion and uncropt wildness, began to appear. And before the century was at an end there was a revolution in gardens as well as in poets and politics.

Behind these two themes—the shepherd's love and nature—of the pastoral lay a fundamental idealism which led men to envelop them in a certain opalescent, unreal atmosphere. A large part of mankind is usually engaged in longing not so much for a better life as for an easier life, in which "nothing to do" makes the dream more golden. Pastorals, with a few exceptions, were written by men of the city rather than by men of the country; to them the innocence, simplicity, and assumed idleness of the shepherd's life appealed with the force of the ideal. That the majority of pastorals did not emanate from the country we have on *prima facie* evidence, for the stamp of the city, its culture, its courts, its vices, its intrigues, its weariness, is upon them.

The two accepted habitations of the pastoral always have been, and always will be, Sicily and

¹ W. E. H. Lecky: *A History of England in the Eighteenth Century*, vol. vi. chap. xxii. This is a fascinating chapter, covering the various social phases of the eighteenth century, its dress, manners, amusements, etc., as well as its gardening, etc.

Arcadia. Theocritus bequeathed to us Sicily, and many since have given the preference to the Theocritan habitat. Virgil, in his Seventh *Eclogue*, spoke of two shepherds as both from Arcadia;¹ this is probably the first mention of this home of the pastoral. Two habitations of the pastoral.

Later Sannazzaro, Lope de Vega, Sidney, and others were to make Arcadia more popular than Sicily. Every country has its places of traditional wealth and beauty, reminiscent of a golden age, of simple luxury and innocence of life; every land has its Sicily or its Arcadia, legendary centres of plenty, leisure, and romance; nor can the poet afford to lose these El Dorados. When, as is the case with the later dramatic pastorals, such habitations are scattered to the four winds and all feeling for such centres is lost, we may be sure that there is a blight upon the imagination of the age.

By no means unimportant is the vocabulary of the pastoral. A certain silver, pellucid quality like the waters of a clear stream makes the words of Theocritus, the words of Tasso, Vocabulary. the words of Spenser, exquisitely beautiful. Pan, Diana, Satyrs, Fauns, Lycidas; dells, valleys, and streams; oaks and elms and hyacinths; cheese and milk and grapes; wolf and lambs; the pipe or reed, altars, chaplets and ceremonies, all create an atmosphere at once recognized as pastoral and appropriate. This may, so to speak, be called the

¹ Virgil, *Eclogue VII.*

classical vocabulary of the pastoral. What the vocabulary of the pastoral became as it degenerated remains to be seen. It is undoubtedly true that the disease of an age expresses itself in language as well as in social conditions.

A study of words reveals, too, the presence of strong mythological elements, of deities, semi-Mythological deities, supernatural beings and personifications. At first they afforded the actual *modus vivendi* of the pastoral, for what would it have been without Venus, Adonis, Diana, Pan, Nymphs, Dryads, Fauns, Satyrs, and their kin? Without their presence and intervention where would have been the entanglements, the surprises, and much of the picturesque quality of pastorals? Nor did the pastoral lose its mythological constituency until a late period when with its loss it forfeited a considerable measure of its beauty ; such a misfortune, however, came only with the climax of the decadent period.

Closely interwoven with the mythology of the Greeks are certain grotesque qualities ; this mixture, I suppose, exists in every primitive religion. Since the grotesque dwelt with the gods and their minions, it is not surprising to find it present in pastorals. Deity laughed at the deformity of Vulcan, and delighted in the three heads of Cerberus which vigilantly guarded the entrance to Hades. A Cyclops fell in love with Galatea, and, despite the unsuccessfulness of his suit, continued to think his one eye beautiful. The

same whimsical, extravagant, ludicrous features are found in the Satyrs and Fauns who "danced with cloven heel," in the metamorphosis of human beings into trees, in the endowment of Satyrs with human emotions, and in other features of the pastoral.

The religion, the mythology of the Greeks, was a species of nature symbolism, a thing most apt in its gentler phases, for the creation of pastorals. With this spirit of nature symbolism the early pastorals are permeated, but with the Middle Ages came

Incongruity
of allegory
and nature
symbolism.

a tendency, not only to masquerade as had been the case in the Eclogues of Virgil, but to allegorize and seriously as that. Diametrically opposed, the one æsthetic or material in its characteristics, the other moral or spiritual in its nature, it became necessary to reconcile the two. For a while, with the fervour of the Renaissance, there was a condition of union which approximated to a blend, but as the poetic qualities of the pastoral degenerated the impossibility of fusion made itself evident, and contributed in the eighteenth century, together with other factors, to the degeneration of the pastoral as a literary mode.

From Parnassus with its superhuman dignities and powers it was but a step to the aping courts of little men. The mythological and court elements are vitally connected in the pastoral, the one a natural deduction from the other. The court intruded early, first in masquerade, then

Court
element.

in allegory, as with the Renaissance, and finally in an undisguised, flowery impudence like the pretty Watteau porcelains of France. Johnson's explanation of the mixed society of the pastoral is delightfully naïve: "Pastoral admits of all ranks of persons, because persons of all ranks inhabit the country."¹

Perhaps, after all, such a society was not so very incongruous, especially in ancient times when wealth and often position were estimated in flocks. It was in this sheep-raising period that the social structure of the pastoral was conceived, a condition which amply explains a fundamental anachronism. As the boundary of the Christian Era was crossed, and the pastoral, retaining its ancient setting, was brought into Central or Western Europe, pranked out in modern dress, then the time reckoning became fallacious. The pastoral fed upon just such a fundamental anachronism as this, an anachronism that dwarfs all other minor chronological errors.

The pastoral borrowed not only time setting, but also thoughts and words. Plagiarism was its very breath of life; from the first, when Virgil took a large measure of his wealth from Theocritus, days when the pastoral was young and beautiful and innocent, until the close of the eighteenth century, when it was old and haggard and vicious, it continued to feed upon the words and thoughts of other pastoralists.

¹ *The Rambler*, No. 37, Samuel Johnson.

III

STAGE SETTING

THE day of the boy-actors was past ; no longer were they to wear women's bodices and trip heavily or lightly through women's parts. Even Burt, the manly *prima donna* of the stage, must now play Cicero and leave The stage. his feminine graces to Margaret Hughes, to Mistress Knipp, to the redoubtable Marshalls and to Nell Gwyn. The merry, disreputable days of Charles II. and the Restoration began with a questionable group of actors and actresses, days of splendid costuming, when his Majesty thought nothing of giving £500 towards the costumes for one play or £60,000 to his mistress, days when actors and actresses grew wicked as well as rich, when a Betterton and a Garrick were the exception and not the rule. The men now surrendered not only their female roles but also their boy-parts ; it was as a boy that Nell Gwyn made the conquest of a king, she who in turn was fish-vender, bar-tender, orange-wench, actress.¹ For a time it looked as if

¹ See for a general history of the times : Doran, *Annals of the English Stage* ; Ward, *History of English Dramatic Literature* ; Beljame, *Le Public et les Hommes de Lettres*.

the Golden Age for actors and authors had returned, so fair did the opening years of Charles's reign promise. After their long period of enforced starvation, the people were in a furor of play-giving; the veriest fribble of a play was a delicacy not to be despised. The theatres had been formally closed in 1642, but between that year and the Restoration of Charles many efforts were made to give plays; several attempts in 1648 resulted in temporary imprisonment for a large collection of intemperate enthusiasts. But Drolls and Farces were winked at or not regarded by the authorities; a Protector who made boisterous mirth at his son's wedding could be either lenient or long-sighted when it came to a matter of these wayside trifles. In the bitter interregnum for actors and dramatic authors Robert Cox was the great Droll-Maker. In 1656 D'Avenant, with much trouble, did obtain a licence for the giving of some plays. Finally, on August 21, of 1660, Charles II. granted to D'Avenant and Killigrew the right of forming two theatrical companies. But even after this, during the late seventeenth and the eighteenth centuries, the record of the stage was not an even record of prosperity. Neither William nor Queen Anne was interested in the theatre; other sovereigns were as indifferent or, still worse, completely ignorant of dramatic values, as coarse and profligate in their tastes and in their encouragement of plays as George II.

But the fate of dramatic authors and of actors did not lie altogether in monarchical favour or disfavour; the gallants of the Restoration and the following fifty years did much to make or unmake a play. Even a favourite might be made to suffer for his indiscretions. Colley Cibber was a man of considerable moral pretensions; no matter what he wrote or re-wrote, his cry was, "Reform the stage." And in the interests of morality he was supposed to have succeeded in suppressing the second half of the *Beggar's Opera*.¹ The public did not take kindly to such a curtailment of their pleasure, for this opera was the most popular play of the century. Cibber had recently completed his famous pastoral, *Love in a Riddle*, and produced it in January, 1729, Mrs. Cibber taking the part of Ianthe, Cibber that of Philautus. The first night, in revenge for the author's moral interventions, was riotous enough; rotten oranges and pippins flew; many of the masked ladies, scenting trouble, withdrew from the pit, and cat-calls drowned the agitated voices of the actors; buzzing pippins quite frightened the poetry out of poor Pastora and her pretty shepherdess companions. Plainly the play was a failure, and for a reason. But the second night was worse, and Cibber in a frenzy, for his Highness, Frederick, Prince of

¹ The name of the second part of this Opera was *Polly*. The withdrawal of the play was due probably more to party factions than to anything which Cibber accomplished.

Wales, was present. The audience had come well laden with projectiles, the orange-girls had never driven so good a trade, masked ladies considered a retreat, caterwauling woke the echoes, nose-pulling was in the air, the footmen in the gallery outdid Vulcan with the crashing of their displeasure, and the beaux in the boxes and pit had a careful eye to their finery. Pastora and her friends were in danger of their lives, and, the din increasing, Cibber, in desperation, stopped the play, and called the attention of the audience to the presence of his Highness, promising that *Love in a Riddle* should not be repeated if they would allow it to continue peaceably during this one evening. The onlookers listened to reason, and the pastoral was acted to the bitter end of its interminable length and dulness.

Such a reception must, indeed, have been discouraging to an author, even to an author who had the delicious sensation of having written almost the only "moral" play in one thousand immoral plays. When the audience had no grudge to pay, it scarcely ever concentrated its attention upon the actors or the author; the onlookers came to display themselves, to make themselves conspicuous for fine clothes, for captivating the masks, or for adroitness in duelling and nose-pulling. The latter custom became such a nuisance that it found a remonstrance in the form

of a letter in the *Spectator* :¹ " As you are *Spectator-general*, I apply myself to you in the following case, viz. I do not wear a sword, but I often divert myself at the theatre, where I frequently see a set of fellows pull plain people, by way of humour or frolic, by the nose, upon frivolous or no occasion. A friend of mine the other night, applauding what a graceful exit Mr. Wilks made, one of those nose-wringers overhearing him, pinched him by the nose. I was in the pit the other night, when it was very much crowded, a gentleman leaning upon me, and very heavily, I very civilly requested him to remove his hand ; for which he pulled me by the nose. I would not resent it in so public a place, because I was unwilling to create a disturbance ; but have since reflected upon it as a thing that is unmanly and disingenuous, renders the nose-puller odious, and makes the person pulled by the nose look little and contemptible. This grievance I humbly request you would endeavour to redress." Nose-pulling was not the only odious custom, cat-calls were then used to an extent which would now call out the police force. Addison found it a little odd to see so many people of quality, of both sexes, assembled together at a kind of cater-wauling.²

Not only the brutality, but the lewdness of the stage and the audience is to a modern man or woman inconceivable. The responsibility for this

¹ *Spectator*, No. 268, Steele.

² *Spectator*, No. 361.

state of affairs was shared almost equally among the authors, the actors, and the audience. During the fifteen years previous to the Restoration, and even when the theatres had been very effectually silenced, there were grave signs of decay. In the drama rhetorical rhodomontade was taking the place of true poetry, and artificiality of style pleased both an author and his audience better than strength. These defects were not confined merely to masque and pastoral drama ; there was a perceptible general weakening of the moral tone, at first not more than a pervasive laxity, as, for example, in the plays of Ford. Later, pleasure in lust and in the triumph of evil became a conscious pleasure.¹ Some of the worst features of this moral laxity, this conscious enjoyment of sensuality, are found in the Pastoral Drama. The audiences craved such a diet, the authors therefore produced it ; the authors, however, should be considered not only as compelled, but as strongly affected by the general lewdness of the age, for, often not satisfied with merely writing their plays, they also lived them. As may be gathered from these productions, authors and actors had no regard for private and domestic morality. Throughout the eighteenth century in England, Italy, and elsewhere, the husband who had been betrayed was considered a gigantic joke, and conjugal fidelity, to say nothing of

Immorality
of the stage
and its
causes.

¹ *Spectator*, No. 208, Steele.

innocence, was a virtue consigned very largely to an unromantic section of the sturdy middle classes.

There is always danger of mistaking the morals of the stage for the morals of the people at large.¹ One noteworthy, unanswerable objection was made to the immorality of the stage, in which the immodesty of the stage, the profaneness of the stage and the treatment of the clergy upon the stage, were arraigned in no mincing terms. It was distinctly stated in quiet, controlled words, the words of a gentleman, and not those of a fanatic, that immorality was encouraged by the stage and morality confounded. "To put lewdness into a thriving condition, to give it an Equipage of Quality, and to treat it with Ceremony and Respect, is the way to confound the Understanding."² There were, too, many minor Colliers. That the women wore masks was an open testimony to their consciousness of the improprieties of the stage. Alas! these masks led to even greater improprieties. It is not necessary to "expose" the general conditions throughout this period of pastoral plays, for in

¹ "The later Stuart drama is not essentially a national growth. It stands under the special influence of classes, whose opinions and sentiments, and whose manners and morals, are often very far from reflecting those of the nation at large." Ward: *History of English Dramatic Literature*, p. 300. Macmillan, 1899. This is in a measure true of the earlier drama.

² Jeremy Collier: *A Short View of the Profaneness and Immorality of the English Stage*.

those very days the stage was stripped by some few courageous critics and revealed in her vicious ugliness. Yet the critic still had cause to lament, for she was "so well exposed, and so little redressed."¹

The immorality of the stage may have been due primarily to the people, but secondarily it was due to the authors themselves. These men were in a sense responsible for their plays, in another sense irresponsible. They were literally writing for their lives, a race which brought them small glory and less money; the pay was miserable, the taste of the public precarious as well as vicious, and popularity a thing dependent upon a patron, a bubble likely to be pricked at the merest whim. As Beljame says: "Il fallait vivre," and excessive productivity became for many an absolute necessity. As a rule, prolificacy means poverty in thought and in beauty of expression. Behind contemporary social conditions which might well have accounted for this prolificacy lay other reasons. The long suppression of dramatic literature was followed by emancipation and a wild rush to provide a sufficient pabulum of plays for a hungry public. Still more important was a certain nervous over-production due to an innate, rising feverishness verging on sickness, a condition, where literary tendencies exist, always followed by excess in writing. To hold in check, to counteract these alarming

¹ *Spectator*, No. 446, Aug. 1, 1712.

symptoms, England had Dryden.¹ He was incontestably the greatest man of his age, of the period of the Restoration, and yet his was a spirit of subserviency, morally, dramatically. If Dryden was the most powerful dramatist England possessed at this critical moment, it is small wonder that the sickness ran its course. He lacked in those tonic qualities which the nation required; it had need of a plain home physician and not of rabdomancy.

The period opened with peculiar political conditions, nor could Dryden check a desire to use the stage not only for the settlement of personal feuds, but also for political and religious ends. Chit-chat and chronicle of the day found their way before the lights as well as the rejected lover who took occasion to hiss publicly the lady of his heart, or his lordship to slap the stage-manager smartly in the face, or the footman to smash the furniture of the gallery. After the first fair promise of the beginning and with the exception of a few extraordinary successes, it was an uncertain season in whose shifting weather actor and author took their chances. If some authors resented being forced to constant pot-boiling and at that with a meagre profit, the actors objected to the over-emphasis upon paraphernalia. The age was all for stage setting, and the plays were often naught but a ridiculous mummery. One actor complained

Use of the
stage for
political and
religious
ends.

¹ Margaret Sherwood: *Dryden's Dramatic Theory and Practice*.

because he had to take the part of a boar instead of that of a lion ; another lamented because he had played the part of household stuff and was grown old, and had but arrived at rehearsing the pump in the *Fortune Hunters*. Still another had an even more doleful complaint ; he said, " I have several times acted one of the finest flower-pots in the same opera wherein Mr. Screen is a chair." ¹

No doubt as ridiculous inanities were perpetrated in the operas of the time. It was the Italian opera opinion of the *Spectator* that nothing in England. was capable of being well set to music which was not nonsense.² In the opera England found its chief point of contact with Italy ; either the English temperament was not yet ready for musical drama or the Italian stage was much better conducted. Certain it is, in any case, that the opera which found legitimate and even beautiful expression in Italy degenerated in England under the influence of the early eighteenth century to a trifling commonplaceness and silliness only exceeded by the worst of the plays. As a fad, it had a certain vogue and power not to be disputed even by Handel, whom the English repudiated with a violence that sent the greatest musician of the day across the Irish Sea for a living. Byron phrased the situation :

¹ *Spectator*, No. 22.

² *Spectator*, No. 18. See also H. S. Edwards : *The History of the Opera*, chap. v. ; also H. S. Edwards : *The Lyrical Drama*.

"Some say that Signor Bononcini
 Compared to Handel is a ninny ;
 Others aver that to him Handel
 Is scarcely fit to hold a candle.
 Strange that such difference should be
 'Twixt tweedledum and tweedledee."

The Italian Opera combined the artificialities of both the masque and the pastoral, and added in England a few more, such as singing the score partially in English, partially in Italian, such as writing the opera in English and then having it deftly turned into Italian, or such as sprinkling an Italian opera with catchy, vulgar English songs.

During the popularity of the opera, a slight connection existed between the pastoral plays of Italy and those of England. But there was no point of contact between France and England in the matter of the Pastoral Drama. This is explicable on the ground that the French had not shown any great regard for dramatic pastorals, unless you call the "pastour-elles" of France dramatic. Even when along other lines the French influence was at its height and quite overtowering the Spanish, the English perceived rather the externalities of its literature than its finer elements, for if they had come under the spell of the Gallic spirit they would have imbibed together with the proprieties of dramatic laws more feeling for chivalry, honour, and decency. Perhaps the English authors of that day had for the art of drama an æsthetic appreciation, but most

The low
 standard of
 judgment.

certainly they had none for the morality of their plays. If the authors had regard for the art of their dramas the audience had none, for they judged a play entirely from a personal point of view. Emotionally the people had a low standard of judgment; if the sentiments of the stage suited their stout British prejudices, a roar of approval burst from young John Bull; if the sentiments were not to their fancy, hoots and projectiles were hurled upon the miserable actors. This was but natural since with the loss of the artist's vital power had vanished artistic appreciation from among the people.

IV

PLAYS AND OPERAS

A BIRD'S-EYE view of the bibliography reveals the bewildering multiplicity of pastoral plays even in this degenerate period. Lyrics are usually to be expected in abundance, but this profusion of plays can, at first sight, scarcely be credited. Increasing out of all proportion to their popularity, in their ill-formed, ill-planned multiplication lay one indication of the degeneration which had set in. From 1584 to 1660 there are some two score dramatic pastorals; from 1660 to 1798 some four score. An examination of a third of the pastoral plays composed from the Period of the Restoration to the date of the *Publication of the Lyrical Ballads*, exposes, more or less accurately, the condition of this phase of the drama.¹

The significance in the number of pastorals.

Webster's *Thracian Wonder* forms an interesting link between the traditions of the past pastoral, pseudo-classic, poetic, sensuous, and the coming drama, too often a buffoon given to coarse words,

¹ For any bibliographical notes, see Bibliography.

prose, and contemporary "hits." Just when the *Thracian Wonder* was written, or who wrote it, is not known. Printed in 1661, it appeared with an introduction by Francis Kirkman, to whom, no doubt, we are indebted for its preservation. Dyce, Collier, and Fleay deny Webster's authorship, but since this point has not been definitely established it is best to attribute the play to its usual sources, John Webster and William Rowley.

The Thracian Wonder is uninteresting and disjointed; only a few comical scenes containing the spice of life redeem it from utter commonplaceness. The story turns on the fact that Ariadne, daughter to King Pheander, has clandestinely married Radagon, who is disguised as a menial at the court of Pheander, and is King of "Scicillia." When the marriage is disclosed, the maiden's father at once begins a course of the most tyrannical cruelty. He banishes Ariadne and the little son Eusanius, putting them to sea in a boat; he then proceeds to banish Radagon in the same fashion. Finally, he exiles his own brother Sophos for pleading the cause of Ariadne. As a punishment for the King's sins, a terrible plague attacks the court, an oracle revealing that until the monarch makes retribution, the country shall know neither peace nor prosperity. Overcome with remorse, Pheander goes out as a pilgrim seeking Ariadne. In the mean time the daughter and her little son and Radagon have

come to shore ; Radagon and Ariadne, although mutually attracted, do not recognize each other. In the end a recognition takes place, they are discovered by Pheander, and all return happily homeward.

Evidently Francis Kirkman thought this play appropriate for the times, and printed at a propitious moment : " I have several manuscripts of this nature, written by worthy authors, and I account it much pity they should now lye dormant, and buried in oblivion, since ingenuity is so likely to be encouraged, by reason of the happy Restauration of our Liberties. We have had the private stage for some years clouded, and under a tyrannical command." Its ingenuity is not particularly remarkable ; the story is involved, and at times quite as impenetrable as its oracle. The plot very strongly resembles that of Greene's *Menaphon*, and Shakespeare's *Winter's Tale*, with a touch of *Pericles* ; in the *Menaphon*, however, the King banishes his daughter in supposed *obedience* to an oracle. But in the end the daughter and her husband, their child and the King, all recognize one another in much the same way. In the play and romance, too, are found about the same proportion of coarse scenes, and practically the same characters masquerading in pastoral disguise.

Some of the scenes bespeak at least a smattering of a knowledge of classical idyls, for the pastoral quality is at times closely imitated. The

mythological ingredients are further borne out by the appearance of the Goddess Pithia and of a Chorus and "Time." Titterus and Pallemmon and a Clown afford the merry element, and very merry and full of coarse jests they are. There is, too, a fisherman among the *dramatis personæ*, an interesting "pastoral-piscatory" touch, and also the usual religious accompaniment of the pastoral play, *a priest*.

The Thracian Wonder,¹ with its court elements, its heroic elements, its mythological attributes, is not lacking in the conventional shepherd dances. Ariadne is not so overcome with grief, but that in the second act she can take part in such a dance. In its realistic touches the play is kin, although far inferior, to Jonson's *Sad Shepherd* and Ramsay's *Gentle Shepherd*. Dishes of apples, nuts, and cheese, and many another homely article, are introduced. Whether or not these authors knew the classics, they knew their Spenser, as the following passage attests: "I must not turn my tale sure from Shepherds' Roundelays to Epithalamiums, and Sonnets, and Ios', and Heighos?" (act ii.). Realistic in some details of shepherd life, in others the authors are ridiculous. Perhaps they intended to be, and did not care to confine all the merriment of this prose and verse play to Titterus. In act v. the shepherds make the first assault upon the Sicilian troops and beat off the Lords, a remarkable performance which sets one wondering

whether with sheephook or shears the victory was gained.

Absurd as *The Thracian Wonder* is, there is a vitality about it that separates it widely from the plays that follow. In many places the broken verse is musical, and it has a more concrete vocabulary.

Just how far back into the past Webster's play reaches is not known, Fleay thinks it identical with *War Without Blows and Love Without Killigrew's Suit*, written by Thomas Heywood.¹ "Bellamira," But, in any event, it was considered a ^{1663.} pleasing thing to give on the "Restauration of our Liberties," and may have been the first *pastoral* play to be presented upon a stage so long in disuse. Far more significant of the times was Killigrew's *Bellamira*, which, to speak in figures, bridged the gulf from Charles to Charles. This play is divided into two parts of five acts each; there is no evident reason for such a division, as the climax is reached in the first part. Perhaps the author thought the play too long for five acts, as, indeed, it is. The thing which seems to me chiefly remarkable about *Bellamira* is the author's recognition of the fact that he could *not* write poetry. *The Princess, The Parson's Wedding, The Pilgrim, Cicilia and Clorinda, Thomaso, Claricella*, are all in prose. This is noteworthy, for there were hosts of men at that time who did not know enough to know that they were but the poorest poetasters.

¹ See *Chron. Eng. Drama*, i. p. 287.

The pastoral element in the play is not strong ; it is the merest underpinning upon which to build a superstructure of battle and the court. The story is briefly this : Bellamira dreams a strange prophecy, and in the dream sees a shadow with which she falls in love. The tale is the solution of this dream. On the one side we have Bellamira, Prince Leopoldo, and the King ; on the other, living as shepherds, Phillora, her brother Pollidor, and their father, also a Satyr in love with Phillora. The King and the Prince do battle with the Spaniards, and, seeking a retreat, resort to the cave where Phillora and Pollidor live. By one turn after another the story winds and unwinds itself, Bellamira falling in love with Pollidor, and the Prince with Phillora. Of course, their father proves to be but a courtier living in disguise, and they of gentle blood !

One of the most extraordinary features of this prosy drama is Killigrew's advanced ideas about women. The following quotation sounds much like the statement of a modern psychological thesis : "Nature and sex are two materials that custome works upon ; and both sexes are Effeminate, or Warlike, as they are bred " (p. 468). Or, again, in a more sentimental mood : "How vain and insolent is man, that dares call these the weaker Sex ! When we consider the Actions of Virtuous Women, the thousand dangers and difficulties they must pass through e're they arrive at that great name ; what patience, what courage, what reservedness,

what silence," etc. (p. 555). These are but two passages from many of a similar nature. The man was either somewhat of a philosopher upon this subject, or he had a good mother. Be it said to Killigrew's credit, there is naught unclean in the play, or even the suggestion of an unvirtuous woman.

The Satyr is to me the most interesting character in the play, or rather the combination of Satyr and his mistress Phillora. They remind one of Clorin and the Satyr in the *Faithful Shepherdess*. Phillora's chastity is so insistently emphasized. This Satyr has less of the wild-wood spirit than the Satyr of the *Faithful Shepherdess*, less of trickiness, and more of seriousness. He is a most serviceable and helpful Satyr, only once, in kissing his mistress, overstepping the limits of the strictest decorum. The Satyr in Beccari's *Il Sacrificio*, the Satyr in the *Faithful Shepherdess* and the *Bellamira* Satyr are the sole wood beasts helpfully and decorously inclined of which I know.

I am very certain that Killigrew had been much impressed by Fletcher's play, for so often one is reminded, at least, in the emphasis of certain qualities, of the greater dramatist. Here are some lines which I believe Killigrew took from the *Faithful Shepherdess*¹: "A maid of heavenly Form, brighter than the Evening Star, lovely as the Syrinx our great gods Paramour," etc. (act ii., sc. 4,

¹ *Faithful Shepherdess*, act i. sc. 1, 1, 56.

Pt. I.).¹ Killigrew was thinking of Arcadian lands as he wrote, and had, perhaps, some lovely pastoral scenes in mind, although he fails to give even a suggestion of the setting of Naples and Sicily. He calls Phillora the "Arcadian Nymph," makes her "Cave" as pastoral as possible, and describes the Satyr somewhat at length. The court and heroic elements in the play are strong.

Even in the year 1669, with the appearance of Shadwell's *Royal Shepherdess*, the pastoral had not yet descended to the use of contemporary setting or event. "This Play, before I took it in Hand, was wrote by one Mr. Fountain of Devonshire; a Gentleman, that had too many good Parts, that any man should take a Measure of him by that, which he wrote as a slight Diversion from his more serious Studies," is Thomas Shadwell's handsome acknowledgment of the authorship of the play.² But, as he goes on to say, it was necessary for him to re-arrange the drama into acts and scenes as it had been very loosely put together in scenes merely. Shadwell, too, cut out many long soliloquies. Yet this was not all that he did. "I have endeavour'd to carry on those few Humours, which were but

¹ Another striking similarity in passages: Act ii. sc. 4, Pt. I. *Bellamira*: "Straight as young Hazel wands, or the Cornel Darts by Diana thrown; and far the Nymph outshines all her train."

Fletcher: *Faithful Shepherdess*, act i. 1, 194: "Straighter than straightest pine upon the steepe Head of an aged mountaine."

² The name of Mr. Fountain's play was *The Rewards of Virtue*.

begun by him ; and (to satisfy the concupiscence, as Mr. Johnson calls it, of Jigg and Song) I designed as fit Occasions for them as I could ; there being in the former Play but one short song, which is the last but one." Ah, there we have it in a nutshell, that fatal disease, "Concupiscence . . . of Jigg and Song" which attacked pastoral plays!

Shadwell claims that the rules of morality and good manners are strictly observed in the *Royal Shepherdess*. Alas, that he thought so! Many of the scenes are covertly or openly indecent. The plot centres around King Basilius' attempt to seduce Urania, a shepherdess. Pyrrhus, a creature of the King's, makes the propositions for the seduction of Urania, who cares more for her innocence than for aught else. The Queen, an exemplary woman much under the influence of the good Priest of the play, aware that Basilius is about to ruin the poor shepherdess and lose his own honour, goes disguised as Urania to the grotto where the King is to meet the shepherdess, and so beautiful is her pleading that Basilius, convinced of his sin, returns homeward. The plot is further complicated by the machinations of Neander, a vicious young lord, and Geron, a jealous old fop who is married to a young wife, Phronesia. At their instigation suspicion is cast upon the Queen, but she is found innocent, and the King reforms. We are on the point of thinking that all will end happily, and that Urania will be betrothed to Endymion, a young lord much in love

with her, when it is discovered that the shepherdess is married to the King's son, Prince Theander, who was, at the time of the discovery, away fighting. Urania is at once brought before the King and condemned to die. The executioner is in the act of beheading her when Parthenia, Urania's mother, appears and announces her daughter's royal birth, for Urania is none other than the child of the King of Thrace, and Parthenia none other than the Thracian Queen Cleopatra. There is great rejoicing at this, for Urania may, of course, now continue to be the happy consort of Theander. Luckily Endymion finds it possible to transfer his devotion to the Princess Cleantha who, from the first, has been much infatuated with this good young lord.

The court, located in Arcadia, plays a prominent part in the story. Phronesia supplies the extreme licentious element common to most pastoral dramas; the majority of the scenes in which she or Geron or Neander appears are in prose, whereas the scenes of pure, passionate or poetic feeling are in really *excellent* blank verse. There is one strong, dignified scene in act iii. between Cleantha and Endymion, both poetic and dramatic. A greater dramatist need not have been ashamed to father this situation with its pathos, its insight into the human heart, its musical lines.

The *Royal Shepherdess* contains, also, light aphoristic remarks which strike in, not to be forgotten; among them this one—

"They oftentimes take more Pains
Who look for Pins, than those who look for Stars."

The acts abound in "set pieces"; there is quite a remarkable pyrotechnic display in the third act, the work, no doubt, of Shadwell. Nymphs and Satyrs, Priests of Mars, shepherds and shepherdesses flock through these scenes, which are, after all, more of the court and of Mars than of the pasture and Pan.

A certain grave, thoughtful turn of mind marks *Bellamira* as English; Cox's *Actæon and Diana* or *Ænone* in a lighter fashion is even more distinguished for its English features. Baker says that the play appeared without dates; Baker's statement is incorrect.

Cox's
"Oenone,"
1656 or
1673 (?).

There is no title-page to the *Ænone* which Baker records, as it came out in a collection called "The Wits," printed for Francis Kirkman in 1673.

Many coarse features similar to those in Greene's Romance of *Menaphon* may be found in Cox's play. Hobbinall, and in the name we have, perhaps, the influence of Spenser, provides the comic element, believing that *Ænone* is in love with him. Not only a dance of shepherds, Satyrs, and Pan himself, but also a Morris dance, take place, and for the first time, I believe, Punch struts boldly in a pastoral. Punch's words afford but one side of the coarse and comic element of the play. He woos his love in the following lines:—

"Oh, thou that art the fairest in the bunch,
Pity the panting paunch of pining Punch.
Thou art my lovely Trollop."

Cenone is simply one of a score of Drolls and Farces which the interregnum of the Protectorate either tolerated or ignored, and the play, printed in 1673 (?) was no doubt given much earlier. Although the author does not try to be poetical, some pretty devices make the whole worthy of consideration. Poor Cox fell to writing anything to get a shilling!

Carleton's *Conceal'd Royalty, or the May Queen* is a wretched piece. The setting is not unlike

Greene's *Menaphon*, except that a large, instead of a modest, number of people is cast up on a beautiful island shore.

Carleton's
"Conceal'd
Royalty,"
1674. MS. Royalty disguised in shepherd habit is the keynote to this worthless play. Pausanias, Prince of Sicily, is in love with Aurora, daughter of Pharnaces, King of Cyprus; Peroses, Prince of Thessaly, is in love with Ismenia, Princess of Sicily; Clearchus, a noble Cyprian, loves Celia; to Gesimenes, Pharnaces gives Polixena, sister to Clearchus. The King, after being sued for pardon by his children—for what cause is not clear—grants pardon and allows them all to marry. The play is not divided into scenes and acts. Once in a while a stage direction reads "Musick," and there are the usual shepherd dances. This is a fair example of the verse—

"Ye Gods! from whence proceeds this sudden smart
That through my eyes has seiz'd my yielding heart!
I would go from him, but I cannot move;
My Ill I fear, yet dare not think 'tis love.

What will he do awake, if as he lies
 Supinely sleeping he can thus surprise
 A heart till now invulnerable, whence
 Ye blessed powers proceeds this influence ? ”

Enone was written during a period of dramatic starvation, to feed a hungry play-going public with a semblance of a stage play ; *Calisto*¹ was written after the Restoration and by invitation of the Court. To write *Calisto*, John Crowne was called from obscurity ; he was fortunate enough to have Lord Rochester interested in him ; the interest, however, was prompted by no lofty motives. He makes acknowledgment of his indebtedness in the Dedication to the Play, even for those days a most laudatory, verbose, and excessive affair. Poor Crowne ! in this dedication, where his hopes shine most brightly, there is a prophecy of the lamentable downfall to come. “ But,

Crowne's
 “*Calisto*,”
 1675.

¹ The amours of Jupiter was a favourite subject in this period, as well as at other times. This theme reached, perhaps, its high-water mark of coarseness in Kane O'Hara's *Midas* (1764). The excessive coarseness of this Burletta is not paralleled by anything I know. The play, if play you can call it, opens with a scene between Jove and Juno, the conventional one of quarrels, in which Juno upbraids Jove for his amours. Apollo foolishly interrupts in an attempt to stem the tide of their discourse, and is hurled from heaven, landing upon the earth with a loud thump. A simple country fellow picks him up, adopts him and introduces him into a household of daughters. From then on the brief scenes are taken up with intrigues among these daughters and “ Pol,” as the divine Apollo is now called. The whole is often mentioned as a burlesque of Lyly's *Midas*. The Burletta is only incidentally pastoral, containing a few coarse scenes about Pan, one where he is found tippling in an English ale-house.

madam," he says, "as it is the Fate of all things to be subject to inconstancy, and neither happiness nor misery last long, especially when in extremes."

The whole may be termed, I think, a broadside of flattery, dedicated to Lady Mary, afterwards Queen to William III., and filled, too, with a pompous declamation of the divine right of kings. These lines are but a blatant announcement of the tenet, "the King can do no wrong."

"Ah! Jove! how useful, and of what delight
Is Sovereign Power? 'tis that determines Right.
Nothing is truly good, but what is great.
A Mortal you would punish for this Cheat."

Act ii.

It is the old story—this play—as Jove himself phraseth it, "My old Affliction Love!" Indeed, Jove is very much afflicted in his love for Calisto, the "Chaste Nymph," who is, of course, none other than Lady Mary herself. Jove enters into the chase with zest, and pays for his rashness by several scenes with the wrathful Juno, scenes of domestic quarrelling which would have done credit to a better cause.

This portrait of chastity is based upon the Ovidian story. The indecency of *Calisto* was probably not remarked upon in the eighteenth century. In fact, Crowne asseverates that the play is rigorously chaste. There are passages, nevertheless, in the second act, thoroughly revolting in their insinuations; which, in fact, would not have

pleased the audience if they had been decent. The conception of the whole is pretty and effective, and occasional poetic lines make *Calisto* worth while reading, such lines as these, for instance—

“ I charm’d both her, and Nyphe in that Grove.
There round they wander, Chas’t by panique fear,
Take for a Sighing Ghost each wind they hear ;
At their own Voices start, and Shadows stare,
And think the lofty Trees tall Fantoms are.”

Occasional triple rimes vary and distinguish the lines, otherwise heroic couplets, and songs mark the conclusion to each of the five acts. Indeed, the pastoral effects take the form of conclusions, short situations we may call interludes, in which Strephon, Coridon, Sylvia, Daphne, and two African women wrangle, make love, and dance away the “ Artificial Day,” which is the duration of *Calisto* in Arcadia.

The masque, to which Mr. Staggin wrote the music, is introduced by a most extraordinary Prologue, wherein the River Thames, Peace, Plenty, the Genius of England, Europe, Asia, Africa, and America are the unimportant *dramatis personæ*. America opens her lips but thrice, once to utter these pregnant, prophetic words, “ Thy Lovers in my Gold shall shine,” again, when they are all generously bestowing gifts, to say, briefly, “ I gold.”

Calisto is written in an abstract, generalizing, unpoetic style, containing many of the abstractions of eighteenth-century poetry. It has no concrete nature-touches and no real pictures of love.

One delightful feature of the play is that at its first representation all the parts were taken by the nobility and people of the court. Her Highness, the Lady Mary, took the part of Calisto, and actually His Grace the Duke of Monmouth danced a "Minouet." Nymphs and Bacchuses trip and scamper through the acts; and, doubtless, with all the pageantry and panoply of richness and royalty, Crowne and the audience found *Calisto* bewitching from Prologue to Epilogue.

The plot of the *Constant Nymph*, which is in part taken from Sidney's *Arcadia*, is marvellously involved, and has none of the careless, untroubled, unhurried beauty of Sidney's pastoral. The play is largely in heroic couplets, lines from the poetic point of view of no especial merit or distinction.

The "Constant Nymph; or, The Rambling Shepheard," 1678.

It is a dull piece with an attempt in prologue to catch the popular taste by a vulgar prologue spoken by a Mrs. Lee in man's clothes. The songs are worthless.

The *Unfortunate Shepherd* is Thyrsis. He is the son of old Damœtas, and is in love with Ephelia, "a scornful lady of the city," who does not return his love. There are a great many lay figures, much moralizing, and no plot. Thyrsis, after lying down in a grove three times, tears his hair and stabs himself. In the last three lines of the poem Ephelia discovers that she loves Thyrsis.

Tutchin's "Unfortunate Shepherd," 1685.

Some of the speeches are in jingly blank verse, but most of the play is in heroic couplets. The shepherds are "supinely laid" upon the fields, and "melting love" is the theme of this tragedy. The following lines are a good example of the pastoral (?) songs in this piece :—

" All Hail, to fair Caelia ! for I will adore
Not Venus herself, nor a Goddess no more :
To Caelia, to Caelia my Vows shall be paid,
And all the Sacred Oaths, that Lovers have made."

A little pastoral commonly credited to Peter Motteux marks an important date in English pastoral plays. *Thyrsis*, in itself, is innocent and pretty enough, but to Motteux it probably suggested the desirableness of writing other pastorals, plays which proved to be what the pastoral drama afterwards remained through recurring recrudescent periods: melodramatic, trivial, cheap. Motteux writes in his preface to *The Novelty, Every Act a Play*, in which *Thyrsis* is contained: "I prevail'd with the ingenious Mr. J. Oldmixon to give me a short Pastoral, while I scribbl'd over a Farce after the Italian manner." The first glance at this tiny one-act play shows that also the "ingenious Mr. J. Oldmixon" was writing after the Italian manner. There is nothing new in the play; the shepherds are, *Thyrsis* in love with Cleomira, since Dorinda, whom he had loved, has disappeared in the most unaccountable manner; Damon, a shepherd not so rich, very much in love

Oldmixon's
"Thyrsis,"
1697.

with Cleomira, and unwilling to give the shepherdess up to the fickle and grasping Thyrsis, and Montano playing the part of dear friend to the lost Dorinda, who still continues to love Thyrsis. Without any discoverable reason Dorinda appears from her hiding, and she and Thyrsis are once more reunited, much to the satisfaction of Damon, who can now love Cleomira in peace. There are, in addition, the usual shepherds and shepherdesses, and an important part of the stage setting—the Satyr.

It is perhaps worth while remarking that Tasso's *Aminto* contains a Thyrsis—a shepherd, however, quite secure in his love and not at all jilted, as is the case with Oldmixon's lover. Montano figures also in Guarini's *Pastor Fido* as the chief priest; the only possible similarity is that they both seem to be responsible elderly men. But, after all, not much emphasis can be placed upon similarity in names, for there is scarcely a pastoral play which has not its Montano or Thyrsis.

Thyrsis contains the usual pastoral songs, but oh! how different from the songs in the *Faithful Shepherdess*! Here is one stanza, in which artificiality and lack of taste are, I think, sufficiently evident—

“ Her Eyes are like the morning bright,
Her Cheeks like Roses fair,
Her Breasts like water'd Lillies white,
Like Silk her flowing Hair.”

The verse of the play is for the most part a jingly octosyllabic couplet, lacking in poetic qualities. The prologue, spoken by Mr. Bowen to the audience, is rich in suggestion of the conditions of the Restoration Stage, and contains this authoritative line from the pen of Motteux—

“The first’s a Past’ral, which t’ a friend is due ;
But that’s for none but th’ innocent and true,
And I much fear, Gallants, ’tis not for you.”

Mr. Motteux is even more outspoken further on in this his brief prologue to all five plays, of which *Thyrsis* is but an innocent vaudeville one-act Interlude.

In the preface to *Grove, or Love's Paradise*, Oldmixon writes : “I might in the next place acquaint the Criticks, that this Play is neither Translation nor Paraphrase ; that the Story is entirely new ; that it was at first intended for a Pastoral, tho’ in the last three Acts, the Dignity of the Characters rais’d it into the form of a Tragedy, and with these reflections insinuate, as is usual, many things to my advantage.” In this miserable olio to which Oldmixon writes such a pompous preface, Aurelia, the daughter of the Emperor, is in love with Eudosius. The Emperor unwilling to sanction this union, they run away and lead a kind of shepherd life. At last, through incidents confused and wearisome, the Emperor is reconciled. The songs of the

drama are stupid performances intended for pastorals. Most of the lines are blank verse. The final impression made by this play, clean and sober in intent, is one of monstrous dulness.

In this unnamed play, not so bad as many a named play, there are a Thracian officer, a rascally Anon. Un-noble, several shepherds, shepherdesses, named play. nymphs, and other pastoral characters. Late seven-Oracles play a large part, and the scene-teenth cen-MS. is on the Isle of Scyros. The story of the drama is briefly this: Achmea is saved by two shepherds, Myastis and Cotys, from a lustful Centaur. Both shepherds then fall in love with Achmea, and, strange to say, she with both. But Fate helps in her decision, for one shepherd turns out to be her brother. This pastoral, in its *personnel*, its disguises, its trappings, reminds one distinctly of the *Pastor Fido*. The verse throughout is evenly respectable.

The songs in *Maria* are worthless. Fortunately Davidson did not attempt the entire piece in verse. Davidson's Perhaps the plot will best reveal the "Maria." presence and absence of pastoral elements. Early The Marquis returns from a journey and is besought by his steward to separate Colin, a shepherd, and Rossette, a shepherdess, who live together unlawfully in a cot in the woods. The Marquis refuses, for he has maddened his daughter Maria by taking her from Antonio, her lover, and betrothing her to a rich

rival. Antonio is killed by his rival, and Maria, bereft of memory, wanders in expectation of Antonio. The steward loves Rossette; this is his motive in attempting to separate her from Colin. Colin's jealousy is aroused by the sight of Rossette with a stranger whom she refuses to name, and whom she believes to be the absent lover of Louisa. In anger he enlists. The steward mistakes the stranger for a smuggler, and seizes him. The smuggler, of course, turns out to be Antonio, who has escaped from a friend who cared for him after the duel, and comes to "expire at Maria's feet." But Maria knows him, and her madness disappears. Colin, discharged by the wicked Captain Dangle who expected to steal Rossette from him, returns to his love, and all at the proper moment are restored to happiness.

Sir Thomas Moore had the good sense to write most of the *Arcadian Lovers* in prose. This play contains the usual desamours, disguises, adventures, incident to the heroic pastoral. Some of the characters are Strephon, Claius, Musidorus, Pyrocles, Kalender, Palladius, Clitophon, Helen, Daiphantus, Basilius, Dametas, Mopsa, Pamela. In these names alone, Moore's indebtedness to Sidney's *Arcadia* is evident. The setting is a wrecked ship near the coast. The play is endlessly long and involved, beginning with the search of the two devoted friends for each other,

Moore's,
"The
Arcadian
Lovers, or
Metamor-
phosis of
Princes,"
1700 (?). MS.

and ending, if at all, in mid-air. The songs are literally abominable, and the *Dictionary of National Biography* on this ground alone would have been amply justified in not mentioning these poor *Arcadian Lovers*.

There is no poetry in Greber's *Loves of Ergasto*, but at least it is not marred by vulgarity. Although

the setting is Arcadia and the names are Greber's
"Loves of Ergasto,"
1705. pastoral, yet there is more opera bouffe about it than pasture. One is conscious of duets between the strutting tenor and

the ravishing soprano. In the argument enough of the story is given: "Ergastus going to the Chace in Arcadia, Two Nymphs, Licori and Phillis, fall in love with him; the former having first freed herself from the Love of a faithless Shepherd. Ergastus corresponds with Licori's Love; and Phillis, perceiving that Ergastus was resolv'd to be constant to Licori, changes her Resolution, and intends to love Filander, Ergastus's companion, but at length finds he is, and acknowledges him to be, her Brother."

Motteux's *Acis and Galatea* is a silly, disgusting masque, coarse in the Roger and Joan scenes, and

inane in the scenes between Galatea and Motteux's
"Acis and Galatea,"
1701. Polyphemus, and Galatea and Acis. The source of the play is Ovid's *Metamorphoses*, Book 13. Motteux alters the

catastrophe and makes Acis and Galatea happy by marriage. All the beauty of the original is gone,

and the interspersed arias and choruses but make the play the more foolish.

Peter Motteux saw in *Thyrsis* simply a suggestion of success, a success in pastoral fields which might be made by truckling to Motteux's the very worst in human nature, to the "Temple of worst elements of a play-going audience. Love," 1706. If such truckling meant success he and a dozen other dramatists were willing to do it. *The Temple of Love*,¹ superior to *Love's Triumph*, has no introduction; it begins with a brief twenty-six line prologue spoken by Mr. Booth, the verse being, of course, heroic couplet. The first lines are a eulogy of Queen Anne—

"Abroad the British Warrior Conquests gains;
At home there's Harmony—Great Anna Reigns.
The Consort Politic divinely charms;
Her wisdom rules, and willing Skill performs.
She gives the Movement with an Equal Sway;
The Spheres keep Time, applauded, as they play."

Henry Esmond's passion was truth-telling—even about my Lady Castlewood, and he does not thus describe the charming Anna!

The play is a simple puzzle; shake the pretty pieces and they fall together. Orinda has been supernaturally betrothed to Sylvander; *Thyrsis* loves Phillis, but for a while woos Orinda; Orinda and Phillis tease the Satyr and are close upon

¹ I have not been able to discover the Italian original of this play.

receiving a terrible punishment ; Diana and Venus, as they appear to the sleeping Satyr, make a pretty "set" piece, just such scenic effect as caused the eighteenth century to revel in the *Faithful Shepherdess* ; the Country Man and Country Woman form a vulgar last scene, something calculated to awaken the gross appetite of weary play-goers, and something which has nothing whatever to do with the play. Greene's *Menaphon* is mild in comparison. The woman, dressed like a haymaker, enters—

" Oh ! Roger is gone
From me like a knave.
I sob, and I hoane,
I whinny and rave.
Yet why should I hoane,
Or whinny or rave,
Tho' Roger is gone
From me like a knave ?
I care not a pin
Some other will come,
Now's the time to strike in."

She then proceeds to strike in ; their coarse proceedings they occasionally interrupt with a chorus of " Ha, ha, ha ! he, he, he ! " which would disgrace a variety show ; in a measure the final scene is intended to produce just that effect.

The slight entanglement which is possible is finally resolved by the usual " oracle," and Sylvander recognizes Orinda by a mark on her shoulder, and Phillis forgets that Thyrsis was even for "a-while inconstant." There are the usual additional

shepherds and huntsmen and clowns, and our author tells us that the time of action is the same as that of the representation.

A pretty scene occurs when Phillis binds the amorous Satyr with a garland. As the Satyr finds that he is bound he declaims these desperate lines—

“What’s this strange moisture
That’s running out?
Oh! ’tis my Brains I doubt.
Ay, ay, it is my Brain.
When e’er with Love we’re curst,
That’s sure to run out first.
The Brain’s giv’n over
When e’er you play the Lover.”

There is an old Montano to whom reference is made, the father of Orinda, who much resembles the Montano of the *Pastor Fido*. This play contains a Satyr-situation which I do not remember to have found elsewhere. The Satyr, having been outwitted by Orinda and Phillis, determines in disguise to make a conquest. So he dresses himself like a gipsy and goes forth in pursuit; he must have been a very clownish-looking Satyr. The following is a fair specimen of the verse which we must imagine to have been sung with many trills and crescendos and runs—

“O Grasp me,
O Clasp me,
Dear soul of my Pleasure!
My Fairest,
My Treasure,

My Dearest,
 My Life !
 Embracing
 My Blessing,
 Complying,
 Half Dying,
 In love with thee vying,
 How charming's the strife !"

And then, impossible to believe but true nevertheless, the entranced, enraptured Sylvander and Orinda actually begin all over again with the same vulgar song.

The epilogue—by whom spoken is not known—is suggestive—

"At last the Bard was silenc'd by a Beau,
 How little, Friend, said he, the Town you know ;
 They're all like me, the world's all sound and show."

To Motteux we owe not only many of the tawdry qualities of the pastoral but also a certain inferior kind of opera upon which sensible Englishmen had good reason to look askance. It is really quite impossible to take such a play as *Love's Triumph* seriously.¹ It is garbled from Ottoboni

¹ "At the end of this month (Feb., 1708), was first brought out the pastoral opera called *Love's Triumph*, under the direction of Valentini, who had the eighth and last representation for his benefit. This drama was written in Italian by Cardinal Ottoboni, and set to Music by Carlo Cesarini Giovanni, detto del violone, and Francesco Gasparini. English words were adjusted to the airs by Motteux ; and choruses with dances analogues, after the French manner, were added as an experiment by Valentini, to try

for the most part, containing also a few direct quotations. I think it is not too much to say that probably one-fifth of the entire three-act play is in Italian.

Mr. Motteux has written a Dedication to Thomas Frankland, Esq., in which he begins as follows, indicating, though not directly disclosing, the Italian origin of the play: "The words adapted to the music of the Opera, that entertain'd You in Italy, were written very near You." Then follow some disquisitions upon the merits of opera and the humble merits of this one in particular. Among other things he says: "What this Opera may want, will perhaps be made up by others. It has, at least, the Advantage of being more of a Piece, and freer from Improproprieties than the former." It should be said that there are sufficient improprieties even in this!

"The Persons Represented" are three men and three women: "Liso, an Italian Shepherd, inclin'd to Roving, courts Licisca, having been slighted by Eurilla;" "Olindo, a Shepherd, ill-used by Licisca, and still in love with her, tho' he courts Eurilla;" "Neralbo, a merry, amorous Shepherd, in love with Serpetta;" "Licisca, a fickle Shepherdess, loves Olindo, and countenances Liso;" "Eurilla, in Love with Liso, and constant, tho' neglected"—this part

whether our taste in dramatic music inclined most to the French or Italian style."—Charles Burney: *A General History of Music*, 1798 ed. Vol. iv. p. 206.

had the added charm of being sung by "The Baroness," whoever she may have been—and "Serpetta, an innocent Shepherdess, who would, but fears to love."

The last-mentioned maiden rapidly overcomes her difficulty and falls very much in love with the merry Neralbo. The scene is, of course, Arcadia. The time of action is plainly stated as "Three Hours." In this declared unity of time we perhaps find some of the influence of the French dramatists and of the great play-maker John Dryden.

I do not know that it is necessary to say anything about the plot of the play. Each shepherd is in love with some one shepherdess who does not love him, and each rustic lass is loved by a shepherd whom she does not love, and loves a shepherd who does not love her; however, Eurilla finally wins Liso, and Licisca condescends to Olindo, a general situation which strongly suggests *Il Sacrificio* and *Lo Sfortunato*.

The first scene opens, as it should, with Eurilla in a "Melancholic Posture." Eurilla, by the way, plays rather the part of a constant chorus, and is the only respectably moral character in the play. Neralbo is a merry fellow who comes dancing in upon the postures, but fails to drive away the melancholy; he continues to dance from prologue to epilogue and straight through his own love affair. Apparently he is intended for the comic

part of the play. It does not depress him at all when Serpetta says—

“My Mother told me, that you Men
Speak not one Word of Truth in ten.
I’m simple ; yet I know full well,
Since you’re no Woman, you can’t tell.”

There are the usual set pieces of shepherd dances, when songs are sung and pointed remarks made. The following song is such an effort, and an eloquent specimen of the poetic merit of the play :—

“Gay, kind and airy,
Sweet is a Lover.
Sweet is a Lover,
Gay, kind, and airy ;
But when we marry,
Too soon we vary
Courting
And sporting,
Are over.”

There is one scene in the second act which is interesting because it distinctly reminds one of that scene in *Hamlet* when Ophelia comes in decked with flowers. The directions for this scene run, “Enter Eurilla in Disorder, as distracted, deck’d with Flowers. Liso starts, unseen by her.” Then follow some lines in which Eurilla feigns an excellent madness in doggerel verse.

When Liso finally discovers that he really does love the distracted Eurilla—we presume that to be *Love’s Triumph*—he pours himself forth in these lines, which I cannot forbear quoting—

"Take, take me to your Arms.
 Now, now I'm safe from Harms.
 To Love a Right is given,
 Spight of infernal Foes,
 To share the Joys of Heav'n."

The entire opera is a comment upon the social conditions of the time. The play was evidently written to please by the hard-pushed Mr. Motteux, and he as very evidently kept and inserted the ingredients most likely to tickle the palates of an early eighteenth-century audience.

In Aston's *Coy Shepherdess* the scene is a Grove, the characters, Sylvanus, in love with Pastora; Melibœus, in love with Flora; Melanctio, a contemplative shepherd; Pastora, a coy shepherdess, who wounds the heart of Sylvanus; Flora, who will not at once be won by Melibœus; and Mophilda, an amorous old shepherdess, the mother of Flora, who woos all the shepherds unsuccessfully. After Sylvanus, rescuing some maidens, is wounded by a satyr, Pastora consents to marry him, Flora accepts Melibœus, and Mophilda is balked of Melanctio. There are passages of some pastoral beauty, as, for example, this: "Upon a Tufted Bank where Cowslips grow," a line suggested probably by Shakespeare. Most of the play is distressingly commonplace, some of it vulgar, as, for example, the scenes with the spectacled Mophilda. The *Coy Shepherdess* contains only one song, and is written in heroic couplets.

Aston's
 "Coy Shep-
 herdess,"
 1709.

Congreve, too, a far greater dramatist than the cobbler Motteux could ever hope to be with his patches and polishing, was affected by the ruling malady of the opera to the extent that he set an Ovidian story to music. The basis of *Semele* is an amour of Jupiter's with a pretty mortal by the name of Semele. The play, or, better, opera, is not one of Congreve's most serious pieces of work. He excuses a certain departure from the Ovidian version of the story in the following words: "This reason, it is presumed, may be allowed in a thing entirely fictitious; and more especially being represented under the Title of Opera, where greater Absurdities are every Day excus'd."

Particularly noticeable, to my way of thinking, is the then modern conception of woman cropping out in a classical story. The eighteenth-century ideal of woman cannot be called high; the age was in many social respects degraded, and the lasciviousness found in this opera is most indicative of that which delighted the courts of Charles and Anne. A song which Semele repeats several times gives the keynote to the play—

"With my Frailty don't upbraid me,
 I am Woman as you made me.
 Causeless doubting or despairing,
 Rashly trusting, idly fearing,
 If obtaining
 Still complaining,
 If consenting
 Still repenting,

Most complying
When denying,
And to be follow'd, only flying.
With my Frailty don't upbraid me,
I am Woman as you made me."

Act iii. scene 1 is placed in the Cave of Sleep, with Somnus wrapt in his own spell. This was an excellent opportunity to create a beautiful effect; the idea is full of poetry, but Congreve does nothing with it, and barely escapes making the whole thing ludicrous.

Semele might be taken as a satire; Jove can do no wrong, the King can do no wrong; Jove's wish is supreme, so is that of the King; women are made for a god's pleasure, and for men's also; but the play was not meant, I am sure, as a satire upon the social conditions then existing, though satirical in parts it amply is, as these lines, the central thought of the pastoral, testify—

"Love's a Bubble
Gain'd with Trouble,
And in possessing dies."

The Countess of Winchelsea's *Aristomenes* contains many *dramatis personæ*, and the actions on the crowded stage are most heroic. Soldiers and battles and exclamations keep up the action. There is nothing strictly pastoral in the play, although Herminia and her confidante are disguised as shepherdesses. This is a good illustration of the song—

Winchel-
sea's "Aris-
tomenes,"
1713; v. Bib.

"A pointed Rock with little pains
Will split the Circle of thy Brains.
To thy Freedom I persuade thee,
To a wat'ry Pit will lead thee," etc.

There are dungeons, weapons, despair, and "A Machine, like a Fox, runs about the Dungeon smelling," and is so indiscreet as to rush against Aristomenes. Aristomenes bravely exclaims—

"Thou shalt not 'scape ; I'll seize and grapple with thee,
And by my conqu'ring Arm o'ercome thy Influence.
Fool that I was ! to think it could be vanquisht.
This is some rav'ning Beast ; the Fur betrays it."

The play is clean and evidently a serious attempt, but it is not worth reading.

Motteux, in whose pastorals we find three significant features of the plays of the eighteenth century—translation, cheap pastoral, cheap opera—did not have wit enough to see the ludicrous side of things either in the case of other men's productions or in the case of his own. Gay, whatever else he may not have had, did not lack in wit. His *What d'ye Call It?* a prose and verse play in two acts, is hopelessly vulgar. The burlesque of *Venice Preserv'd* is scarcely evident or, for that matter, the pastoral element. The whole thing is nothing but coarse country buffoonery, well named by its author, "And is the play as I ordered it, both a tragedy and a comedy? I would have it a pastoral too: and if you could make it a farce, so much the better

Gay's
"What d'ye
Call It?"
1715.

—And what if you crowned all with a spice of your opera? You know my neighbors never saw a play before; and d'y'e see, I would show them all sorts of plays under one." It is significant that Gay feels able to call the country element pastoral; nor must we forget that in his *Shepherd's Week* he showed amply his knowledge of the real pastoral, an extensive and merciless familiarity with Theocritus, Virgil, Spenser, and other pastoralists. Gay, no doubt, felt that contemporary pastoral plays were very far from being what they purported to be, and in this sense his farce is a burlesque.

His burlesque is not, however, confined to ridiculing the use of the prologue and other dramatic baggage; things altogether different come in for their share. This is one small piece of fun which happens to be clean as well as amusing—

"2 Countrym(an). . . . Repent thine ill,
And read in this good book. (Gives him a book.)
Pea(scod). . . . I will, I will.
Lend me the handkercher. . . . The Pilgrim—s Pro—
(Reads and weeps.)
I cannot see for tears. Pro—Progress—oh!
—The Pilgrim's Progress—eighth e-di-ti-on,
Lon-don—Prin-ted—for—Ni-cho-las—Bod-ding-ton;
With new ad-di-tions ne-ver made be-fore.
—Oh! 'tis so moving, I can read no more.
(Drops the book.)"

Gay's *Dione* is a much more laudable excursion into the pastoral world than his farce. He has, however, gone from one extreme to the other, from the lowest comedy to an attempted tragedy.

As a tragedy *Dione* presents something unique for our consideration—and, forsooth, an anomaly. Dione, a faithful shepherdess masquerading in masculine attire as Alexis, is in love with Evander, who is inconstant to her. Evander, or as he is more generally known Lycidas, is violently in love with Parthenia, a beautiful and invulnerable shepherdess. Cleanthes, the lover chosen by Dione's father, further complicates this sufficiently tragic situation by being in love with Dione; and, to cap the climax, Parthenia, while Dione is wooing her in behalf of Lycidas, falls in love with this charming ambassador in masculine dress. Cleanthes, in the mean time, in pursuit of Dione, is killed by robbers; Dione, while with Parthenia, is killed by the jealous Lycidas; and then Lycidas, in despair, stabs himself.

Gay's
"Dione,"
1720.

Despite Mr. Homer Smith's classification of the play as strictly pastoral, *Dione* does not seem to me worthy of much attention. Doubtless Gay knew the classical pastoral and its traditions in the matter of subject, setting, and vocabulary, but in this attempt he has given us something anomalous, something which deviates from an accredited rule, and something which is an infringement of the very possibilities of pastoral plays. It is one thing to be amused, entertained by a comedy based upon an assumption, upon an unreality, it is an altogether different thing to expect us to be either

edified or entertained by a tragedy based upon an assumption, an unreality. Tragedy to command attention must have in it at least a faint resemblance to real life, to human affairs.

Even this play which Mr. Smith classifies as strictly pastoral is conscious of the court. Laura, the friend of Dione, counsels Lycidas (in scene v. act ii.) with references to the court. Again, Cleanthes, in referring to Dione, speaks of her in this fashion—

“ Her mien and dress
The polish'd manners of the Court confess.”

Lycidas himself forsook the glories of the court for Parthenia, and act iv. teems with references to court life and incidents.

Poetically, the play, although written in a serious spirit, is far inferior to Gay's burlesque, the *Shepherd's Week*. *Dione* is in heroic couplets, which, unless most lyrical or skilful, rarely ever support tragedy as does blank verse. The lines, end-stop in character, abound in shocking and amusing expressions. I cull a few from a great many—

“ There as she walks, perhaps you'll hear her say,
(While a kind gushing tear shall force its way); ”

or—

“ Why this way dost thou turn thy baneful eyes,
Pernicious Basilisk ? ”

or, still again, in the midst of the tragic climax—

“Could you behold her weltring on the ground,
The purple dagger reeking from the wound?”

I have sought in vain for poetic lines similar to those in which Gay's *Shepherd's Week* is rich. The play seems to me, both in its nature and poetry, trivial and uninteresting. Diction such as this in Gay's *Dione* reveals, without any need of comment, the difference between the false and the real pastoral. “Turkey breast,” “mountains warbling with lays,” “sedgy cottage,” “the juicy pear invites the feathered kind,” “horrid caverns of despair,” “dewy wing,” are not the kind of phrases out of which we can build the real pastoral. Baker's stern censure is not to the point. He says, “But who will hear of sheep and goats, and myrtle bowers and purling rivulets, through five acts?” I could listen to Spenser's writing fifty acts filled with these same unimportant particulars. The trouble with Gay's verse is the very fact that he is *too little concerned with these things*.

The story of Gay's *Acis and Galatea* is the Ovidan. Gay leaves the conclusion of the ancient tale unmutilated, nor is there any introduction of rude characters such as Roger and Joan in the Motteux play. In short, it is in every way superior to Motteux. It is not, however, pure or finished pastoral. The operatic

Gay's “*Acis and Galatea*,” 1732.

touch is upon it, and the banality of operatic recitative. The vocabulary is more strictly pastoral than Motteux's. This bit of "air" is a good illustration of the opéra—

"The Flocks shall leave the Mountains,
The Floods the Turtle-Dove,
The Nymphs forsake the Fountains
Ere I forsake my Love."

Hughes' *Apollo and Daphne* is the old story rather well told. The first scene between Daphne and Peneus, the River-God, is even pretty. Apollo returns from killing the python, and puts on shepherd's garb again. Much of the language is respectably poetic, much, however, in this little sixteen-page pastoral is in this style—

Hughes'
"Apollo and
Daphne,"
1716.

"Fair blooming Creature !
Each tender Feature
Speaks thee by nature
For Love design'd."

This is the Ovidian story in which Syrinx is changed into reeds. *Pan and Syrinx*, as told by Theobald, is practically without beauty ; the lines, interspersed with operatic airs, are jingly and stilted. There is not even beauty of setting.

Theobald's
"Pan and
Syrinx,"
1718.

The man who wrote the *Beggar's Opera*, the most famous and infamous thing of its kind written during the eighteenth century, could hardly, in any of his plays, have had a young ladies' boarding-

school audience in mind. But the pastoral had found an entrance even to the guarded doors of an eighteenth-century boarding-school.

The purpose of Bellamy's *Love Triumphant* is seen at a glance. We are not allowed to forget the boarding-school, for in a footnote the author says, "For the Ease of the Little Ladies Memories, the Lines only thus marked (C) were spoken in the Performance." The story is the story of the Judgment of Paris. Mr. Bellamy was frank enough to say, "I could not, I thought, build on a better Foundation than the Ingenious Mr. Congreve's justly Admir'd Musical Interlude, Entitled, The Judgment of Paris; which, I almost blush to own, I have plunder'd without Mercy. As to the Character of Oenone (if any of my Readers shall be so curious as to trace one), they will find I am equally indebted to Ovid and Guarini." The illustration which I give is, perhaps, a good example of how far Bellamy plundered Congreve. In Congreve's play Juno speaks to Paris—

Bellamy's
"Love
Triumphant;
or, The
Rival God-
desses," 1722.

"Saturnia, wife of Thundring Jove am I,
Belov'd by him, and Empress of the sky;
Shepherd, fix on me thy wondring Sight,
Beware, and view me well, and judge aright."

In Bellamy's *Rival Goddesses*—

"Saturnia, wife of Thundring Jove, am I,
Belov'd by Him, and Empress of the Sky.
First, shepherd, fix on me thy wond'ring Sight:
Beware, and View me well, and Judge aright."

Bellamy's play is a miserable performance, Congreve and Guarini and Ovid in a diluted and dilated form. The simplicity of Congreve is gone, the intellectual power of Guarini. Nothing but the pedant is left, who, not caring over much for poetry, still condescends to use it as a means of instruction for the young ladies of Mrs. Bellamy's school.

Bellamy's *The Rival Nymphs* is avowedly taken
 "Rival Nymphs," from Cowley's *Love's Riddle*—
 1723.

"The Scenes to night for your Diversion chose
 Were drawn by the Great Cowley's Infant-Muse :
 His Muse Our Master hopes will hit your Taste ;
 Because she's Chearful, and yet strictly Chast.
 He fears his Alteration of her play
 Has done her Wrong, and made her Charms decay.
 Some Scenes he found too hard, and all too long
 For Us, so unexperienc'd, and so young.
 Yet still he hopes, thro' his Disguise, she'll shine,
 And prove Agreeable, if not so Fine."

Although Bellamy has cut Cowley's play (a play which probably suggested to Colley Cibber the title *Love in a Riddle*), it is still prolix and confused. Cowley's pastoral, which came out in 1638, is far superior to Bellamy's transcription. In Cowley Callidora is Bellamy's Oriana, Alupsis is Hillario, Truga is Corisca, Melarnus is Linco, Hylace is Phillis, and Palæmon is Damætas. Cowley's drama is entirely in verse ; Bellamy's mostly in prose, with a modicum of verse. Cowley's play shows wit, an astonishing maturity for a boy of sixteen, a poetic gift and inventive faculty. No doubt his characters

were borrowed to some extent. Truga is but Guarini's Corisca, who obtains her rightful name again in Bellamy. In Cowley's pastoral comedy, then, we find wit, maturity, poetic faculty, and inventive genius. Bellamy's play, on the other hand, is nothing but a poor patchwork by a poor poetaster. Many passages are taken from Cowley bodily, and others are garbled.

The "Riddle" is briefly this: Oriana disguises herself as a man, promptly several of the fickle shepherdesses fall in love with her. When, however, they discover her sex their nimble hearts skip back again to their patient shepherds. The pastoral knows no tragedy, so, naturally, they are all happily united and live happily ever afterwards, a fit ending to a play "Written for the particular Diversion and Improvement of the Young Ladies of Mrs. Bellamy's School" by her devoted brother.

Cibber's *Myrtillo* is merely a brief interlude. Myrtillo is in love with Laura, who loves him, but wins him by slighting him. The following is a bit of the poetry (?)—

Colley
Cibber's
"Myrtillo,"
1716.

"Oh, my anguish
How I languish," etc.

If the decency of Gay's *Dione* and the propriety of Bellamy's *Rival Nymphs* cannot be questioned, neither can the obtrusive morality of Cibber's *Love in a Riddle*. To this play there is the usual prologue, this time

Cibber's
"Love in a
Riddle,"
1729.

spoken by Mr. Wilks, an apology for English songs, with a reference to the superior songs of D'Urfey—

“What tho’ our Connoisseurs may love Champagne ;
Must never English Ale go down again ?”

The *dramatis personæ* are Arcas, a nobleman of great possessions in Arcadia; Aegon his friend; Amyntas, Arcas’ son, in love with Pastora; Iphis, Aegon’s son, in love with Ianthe; Philautus, a Corinthian courtier and coxcomb, who pretends to love Pastora; Corydon, an old shepherd; Cimon and Mopsus, “simple Brothers” who are in love with Phillida; Damon, an inconstant whom Phillida loves. Phillida is the daughter of Corydon, Pastora of Aegon, Ianthe of Arcas.

A statement of the plot(?) of the story is simple enough. Arcas and Aegon interchange their children, Arcas fearing that his children may become too proud if brought up in wealth. As is to be expected, the son of Arcas falls in love with the daughter of Aegon, and *vice versâ*. The wise parents set some tests to try the strength of their children’s love for each other; they prove worthy the test, and their parentage is then revealed, the children living happily ever afterwards. Philautus takes the place of the “rough Satyr,” and there is one unpleasant scene in this pastoral, otherwise pass-muster in decency. One, however, expects to find vulgar, cheap, and tawdry passages.

The court element is as powerful, or rather as evident, as in Sidney's *Arcadia*, and yet, on the whole, the shepherd element predominates. Act i. scene 1 contains an account of a bee which stung Pastora's lips ; Iphis pretends that he, too, has been stung ; and Ianthe, unsuspecting of any ruse, kisses him to take away the pain. This is a very common scene in *Arcadia*, a device taken originally from Statius. There is the usual oracle (act i.) ; Ianthe has gathered it at the "Holy Shrine of Chast Diana ;" Iphis unravels it, and in so doing makes himself insane, not so insane, however, but that he recovers in the end.

The songs are scarcely in keeping with the violent and, to all appearances, satisfactory love-making which occupies our attention—

"The Man, for Life
That takes a Wife,
Is like a thousand dismal Things :
A Fox in Trap,
Or worse, mayhap ;
An Owl, in Cage, that never sings."

This little stanza is pertinent socially ; it sounds much more like the eighteenth century than does the play in general. The vocabulary is the most vapid, abstract vocabulary of any play as yet considered. There is no picture, no touch of nature in it. *Love in a Riddle* is strangely moral ; many of its lines are entirely given up to moralizing and preaching ; the play is an anomaly. Although I

have no data—that is, no contemporaneous data—with which to prove that this play was a failure beyond its first and second night reception, yet I believe it was so. And I think it was for just this reason, that *Love in a Riddle* was metamorphosed into *Damon and Phillida*, who embody the coarser elements of the original. There is an epilogue sung by Aegon which is remarkable because written in ballad form. The verses themselves are senseless.

Damon and Phillida, a trivial ballad opera, is merely an excerpt from Cibber's *Love in a Riddle*.
 Cibber's "Damon and Phillida," 1729. Cibber has taken all the scenes about the inconstant Damon and the fond and foolish Phillida, and made of them a one-act play with eleven scenes. In the original drama they constituted the coarser, rougher byplay; I imagine the exceeding moral tone and disquisitions of *Love in a Riddle* met with small favour. Colley Cibber, realizing this and being an acute business man who had risen from a hanger-on to part owner in a theatre, made the best of the scenes which he knew *would* be popular. He has omitted Amyntas, Iphis, Philautus, Ianthe, and Pastora. He assigns airs to his songs, such as "O Mother! a Hoop," whatever that may be, Handel's Minuet, "The Dutch Skipper," and others.

The story, briefly, is this. Damon, a fascinating young shepherd of inconstant disposition, has been wooing Phillida as well as all the other shepherd

lasses. Corydon, Phillida's father, with a fine caution, bids her beware and to marry rather one of two extraordinarily boorish and stupid shepherds, by name Cimon and Mopsus. But Phillida cannot forget Damon, although she, with her father's advice, has forbidden him her presence. At last, when Damon finds that the cherry hangs too high for him, he reforms; they are married, and everybody goes away pleased to the tune of "The Dutch Skipper."

Still another author used this profitable subplot from *Love in a Riddle*. That this is Dibdin's own excerpt we know because in it he has included some songs not in the Cibber excerpt, as, for instance—

Dibdin's
"Damon
and
Phillida,"
1768.

"The Man for Life,
That takes a Wife," etc.

Part of the composition is Dibdin's own, as, for example, the epilogue in five stanzas of six lines each. Other instances might be mentioned, but it is not worth while, the opera is such a mere bagatelle.

Barber or no barber, Allan Ramsay has given us in the *Gentle Shepherd* the only sound piece of dramatic pastoral literature which the eighteenth century produced. For that reason the play is unique.

Ramsay's
"Gentle
Shepherd,"
1725.

Ramsay writes the *Gentle Shepherd* in the Scots dialect, which does not, however, require a glossary;

except for a few words, the entire work is perfectly intelligible, as well as being poetic and sound. The scene is a shepherd's village and fields, some few miles from Edinburgh, the time of action within twenty-four hours.

Although Ramsay is original in his poetic strain, he is conventional in his use of plot. Patie, the Gentle Shepherd, is in love with Peggy; Roger, a rich shepherd, is in love with Jenny. Symon and Glaud are two old shepherd-tenants to Sir William Worthy, the *deus ex machinâ* of the play. Mause is an old woman supposed to be a witch; Elspa, Symon's wife; Madge, Glaud's sister. Bauldy, a common hind, takes the place of a foolish and lustful satyr, and, be it said, of the satyr who is always outwitted.

Patie and Peggy are in love and about to declare their love when Sir William Worthy, in disguise, arrives upon the scene. He discloses the fact that he is father to Patie, and obliges this young man, now that he has learned sufficient modesty in shepherd surroundings and a due disregard of worldly things, and developed a keen sense of the happiness to be found in simplicity, to contemplate going on a long journey. The father, of course, does not approve his son's love for Peggy, and we foresee an unhappy end. But in the fifth act all unravels itself merrily enough; Peggy is declared by old Mause to be the daughter of Sir William Worthy's sister, and the lovers are happily

confirmed in their love. The plot is a device common enough to pastoral plays as well as elsewhere: the lover, unbeknown to himself, of gentle birth; the shepherdess discovered so to be.

Patie, it seems to me, has somewhat the character of Silvio in the *Pastor Fido*. In the *Pastor Fido* also, Mirtillo turns out to be god-born and weds Amarillis; here Patie and Peggy are of gentle birth. Old Mause, too, performs the same office as Damoetas in the *Pastor Fido*. These are a few instances of many similarities in two plays otherwise so dissimilar, the one *raffiniert*, mythological, semi-philosophical, containing much allegory, complex; the other of a wholesome simplicity, rustic, non-philosophical, without allegory, and single-minded.

Notwithstanding the fact that the *Gentle Shepherd* is singularly original and independent, it nevertheless displays traces of the eighteenth century, particularly in its metrical form. For the most part the play is composed of heroic couplets with eighteenth-century end-stop characteristics. Nor do the songs show any very great lyrical variety; they are mainly in iambic feet, with alternate rhyme combinations.

Vocabulary, poetic bits, nature touches, pictures, are superior in the main to those in any pastoral of the eighteenth century. There is, however, an interesting struggle between conventional Pope-like diction and genuinely fresh expression. When

the hero discovers his high birth, it is amusing to watch the way in which his manner of speech changes. There is no longer any reality in it.

Just as Jonson's *Sad Shepherd* has a witch and her companion Puck-Hairy, so does this Scots play contain a supposed witch. Unlike in many respects, these plays are alike in their local character, certain realistic qualities, and their independence of classical traditions or contemporary fashions in writing pastorals.

This version of the Judgment of Paris is the old story of Paris, Juno, Pallas, and Venus vulgarized.

There is some indifferent comedy in the sub-characters of a Miller, his wife and son. The play is spiced with catchy songs, and the pastoral atmosphere amounts to nothing.

To pass from the *Gentle Shepherd* to Carey's *Teraminta*¹ is truly a step from the pasture into the court. *Teraminta* is a pastoral merely by disguise and by courtesy. The argument of the play is based upon a common device, the betrayal of a friend by his friend. Xarino, the disguised Prince of Cuba, in his shepherd habit courts Teraminta; Cratander,

¹ The following is a valuable note at the foot of the page which contains the argument. "N.B. The Recitative of this Opera was written Originally in Prose for Expedition Sake; since which Time the Author has alter'd it into blank Verse, and made great Improvement in the Drama, as will appear by comparing it, with the Edition printed in the Year 1732."

his friend, is also in love with Teraminta, and finding that he cannot force Teraminta's constancy to Xarino, he is obliged to content himself with the forsaken Ardelia, deciding to recant the slanders upon Teraminta which he had made to Xarino. Teraminta is discovered to be no ordinary shepherdess, but a real princess and the rightful heir to Xarino's father's throne.

There are two prominent things about this remarkable opera, perhaps three: its situation in Cuba, truly a new Arcadia; its small number of characters, only five in all; and its brevity.

The "disguise" element in the three acts of the play is strong. Xarino is disguised and knows it; Teraminta is disguised and does not know it; Ardelia disguises herself as a man so that she may win back the fickle Cratander. Only two characters are what they are—the villain and Gonzanes, the father of Xarino.

The play may, as the author says, have been much improved by its alteration from prose to blank verse. It still remains, however, a most unmusical, unpoetical performance; the blank verse is, after all, but a poor prose, and as for the songs, they are absolutely lacking in delicacy of phrase or sound. The following "air" (scene vii. act iii.) is rather above the average:—

"The Turtle lamenting
The Loss of her Mate,
From Comfort absenting
Bewails her hard Fate.

But at his returning,
 Her Joy she renews ;
 With Extasy burning,
 Around him she cooes.
 So I for my dearest
 Did languish and mourn ;
 With sorrow sincerest
 My Bosom was torn.
 His truth when suspected,
 How great was my Grief?
 That Error corrected,
 How sweet my Relief? "

The persons in Hoadly's *Love's Revenge* are Cupid, a satyr, Myrtillo, and Florimel. The scene is in Arcadia. Myrtillo, a kind of
 Hoadly's
 "Love's
 Revenge,"
 1734.
 tintured Orlando, wanders around, pinning up verses to his love Florimel, who does not love him. Cupid is jealous, and changes the name Florimel to Amaryl. Florimel at once concludes that Myrtillo is untrue to her, and so runs away into the woods. There a satyr, who has stolen a dart from Cupid, finds her, and determines to make her love him. But just as he shoots the dart Myrtillo appears, and it is upon him that Florimel's eyes first fall. She loves him at once, and the play ends happily, even the satyr offering a chaste submission. Of poetic qualities this pastoral is not devoid. It occasionally descends to lines like these—

" She's gone, gone, gone, forever gone !
 And Life to come shall be a Groan ! "

But more often it has such lines as these—

“ As with weary'd step I trod,
 Seeking Dainties for the God,
 As I measur'd, up and down,
 Verdant Lawns, and Fallows brown,
 Sunny Hills, and russet Dales,
 Op'ning Glades, embower'd Vales,
 Steaming Lakes, and Rivers grey ;
 I spy'd where Cupid sleeping lay.”

Such lines are distinctly reminiscent of Fletcher's *Faithful Shepherdess*. Certainly this brief play is superior to most of the pastorals written during the eighteenth century.

Hoadly's *Phœbe*, a pastoral opera, suggests both the *Aminta* and the *Pastor Fido* as sources. Amyntas loves Phœbe, who affects not to love him ; Celia is in love with Sylvio, who is none other than Phœbe in disguise ; Lino, a rough fellow, loves Celia. Sylvio reveals her disguise and her love to Amyntas, and Celia is forced to resign her love. There is a very pretty echo scene in the play, strongly pastoral and suggestive of idyls. There are some fresh touches, such as this—

“ Moles, that with their Velvet Heads,
 Lift the Earth up where she treads.”

Although the poetry is not distinguished, on the whole it is superior to almost all the pastoral dramas in the eighteenth century, except Allan Ramsay's *Gentle Shepherd*.

The plot (?) of the *Shepherd's Lottery* is too slight for repetition. Thyrsis is in love with Phyllis, who loves him; Daphne, a scorner of men, loves Colin, who does not return her love until the last page. There is much borrowing, as, for example, lines like these—

Moses
Mendez's
"Shepherd's
Lottery,"
1751.

"As when the Lark with dewy Wings,
To hail the morn exulting springs."

Occasionally the poem commits such banality as this—

"He press'd her white Hand, next her lips he essay'd,
Nor could she deny him, so civil the Maid!"

And there are some lines similar to the following:—

"And the Birds their trim sonnets repeat."

It is a mere trifle, but has the advantage of being less vulgar than many of the plays, and at least of suggesting the pastoral atmosphere.

Boyce's *Rover* is another *desamour* entanglement. Colin betrays Sylvia, who loves him, but whom Colin does not love. Strephon loves Delia, who loves no one. Colin attempts to win Delia, who gives him a rebuff and makes him feel his own unworthiness. Delia at last confesses her love for Strephon. Colin is then convinced that he has wronged Sylvia and returns to her.

The play is a sing-song of anapæsts and iambs, arias and recitations. The style is stilted, and the

Boyce's
"Rover,"
1752.

vocabulary that of the eighteenth century almost at its worst. The play, moral in its import and clean, condemns vagrant love.

Philoclea is, as its title suggests, based upon Sidney's *Arcadia*. This pastoral is filled with many heroic elements. There is more body ^{Morgan's} to the verse, more plot to the play, than "*Philoclea*," is common with most pastorals. Morgan ¹⁷⁵⁴ has undoubtedly more ability than the average, and writes very creditable blank verse. Of peculiar excellence the play is devoid. It is very long.

In this period, when so much garbling from the Italian was done, it is interesting to see an author turning to Shakespeare as a source for a ^{Morgan's} pastoral. Both McNamara Morgan and "*Florizel and Perdita*," ¹⁷⁵⁴ Garrick have used the *Florizel and Perdita* story from the *Winter's Tale*. Morgan has made several changes, but not so many as David Garrick. The excellent comedy scene in Shakespeare between the Clown and Autolycus is here between the King and Autolycus, and is largely original with Morgan. This dialogue follows the introductory conversation between *Florizel* and *Perdita*.

Perdita sings in the second act a song which Shakespeare could not possibly have committed. It begins—

"Come, come, my good shepherds, our flocks we must shear,
In your holiday-suits with your lasses appear :
The happiest of folks are the guiltless and free—
And who are so guiltless, so happy, as we ?"

Garrick also uses this song. I am inclined to believe it borrowed by both Morgan and Garrick.

At the climactic moment when Polixenes reveals himself and we tremble for the love of Florizel and Perdita, an old shepherd, supposed father of Perdita, says that he is Alcon, the old and faithful servant of Polixenes. He reveals the birth of Perdita, and the lovers are secure in their Arcadian fancies. There is no mention of Hermione and Leontes, and of several other characters who appear in the original, and there is the addition of Alcon, a combination of the shepherd and Antigonus. A final song concludes this redaction, a song which we know Shakespeare did not write. The excerpt is not a skilful one, yet is, I believe, more legitimate than that devised by David Garrick.

No acknowledgment is made in the title of Garrick's play of its Shakespearian original. Yet Garrick has tried to preserve more of the whole story than did McNamara and Morgan. In this very attempt, however, are elements whose legitimacy must be questioned. The introductory scene is explanatory and seeks to summarize the tragic first part of the *Winter's Tale*, Leontes' jealousy, Hermione's death, the little boy's death, and the father's repentance. It is in prose and of no particular merit except as a summary. In the first act Garrick begins a series of changes of questionable propriety. Paulina, the mentor of Leontes, in the Shakespearian play, is

Garrick's
"Florizel
and Per-
dita," 1756.

here the friend of Polixenes. The terrible shipwreck which in the original the old shepherd and Clown witness, is here the shipwreck of Leontes, who, together with Cleomenes, is tossed up on to the land of Polixenes, for what purpose it is simple to see.

The scene between the Clown and Autolycus, however, is kept; David Garrick knew good comedy. We find in act ii. the song which Morgan uses, "Come, come, my good shepherds, our flocks we must shear." In the midst of the merrymaking, of which this song is a part, Leontes and Cleomenes enter and become silent spectators. After Polixenes has condemned his quixotic young son, Leontes proceeds to take the office given Camillo in the *Winter's Tale*, and to act as adviser. Finally the old shepherd and the Clown give to the King those things which were found with the little castaway Perdita, and the happy revelation is complete. It is not necessary to cross the seas, for Leontes is already in Bohemia! David Garrick himself took the part of Leontes. One character is introduced not in the Shakespeare play—*Rogero*. There is no attempt to use more than the plot of the original and to keep a few scenes.

Garrick's *Cymon* presents a far more remarkable pasticcio than the *Florizel and Perdita* redaction, in fact, the most remarkable pastoral hodge-podge of any pastoral play which I have read. For behold! we are not

Garrick's
"Cymon,"
1767.

only in the presence of Sylvia and Linco, still the good Linco of the *Pastor Fido*, of Dorcas, Damon, Dorus, and Cymon, but also in the presence of Merlin the Enchanter, Urganda the Enchantress,¹ and, *mirabile dictu*! Fatima. Perhaps, after all, Fatima is not an intruder, if pastoral poetry had its origin among Arabian shepherds.

This congeries produces many elements, as is to be expected. At times we have the effect of a masque, as, for example, when Urganda waves her wand, and Cupid and the Loves descend into a magnificent garden. So much of the play's effectiveness depends upon just such masque machinery. Then, too, *Cymon* partakes of the elements of the opera with its operatic airs. It shows also quite as extravagant a love for magic as did any Gothic romance ever written. This is something new and noteworthy; the oracle is part and parcel of pastorals, but magic as an element is an innovation. Spectacular effects are the most natural outcome of magic, and spectacular scenes abound in profusion; thunder, castle transformations, spirits, all are here. And, finally, we have the usual pastoral device or set piece in which the Arcadians, shepherds and shepherdesses, dance out the inevitable happy conclusion.

The play is partially in verse and partially in

¹ Urganda the Enchantress appears in the chief rôle of George Granville's *The British Enchantress*. Aaron Hill deals with the subject of Merlin in love in his Pantomime Opera.

prose, the prose not particularly forceful nor the verse poetic. If the play has force, and I think it does have a certain strength despite its incongruities, the force lies in its conception. It has a symbolic beauty in respect of a thing about which man's imagination has lingered since the world was. Urganda, rightfully belonging to Merlin, has lost her heart to the boy Cymon, whom she loves, but in vain. She uses every power of the enchantress. In vain, too! Cymon remains as obdurate in her presence as if he stood before a simple shepherd lass. And, what is more, he seems not only obdurate but actually stupid, dull. One day Urganda gives him permission to go outside the castle grounds, and, with his bird upon his hand, he goes forth to gather cowslips. Scarcely out of the enchantress's presence he happens upon the shepherdess Sylvia asleep, and the transformation is complete; this foolish youth gets understanding through love, and with understanding comes strength to defeat others' purpose and power. Urganda discovers the infatuation, tries to destroy it, but at every turn is overcome by Merlin, who protects the pure and innocent love of Cymon and Sylvia. At last Urganda's power, as well as Fatima's speech, is completely wrecked by Merlin's superior magic, and Sylvia and Cymon become the possessors of the kingdom Arcadia, for, of course, they are both discovered to be of royal birth.

The play is devoid of indecency, and morally

healthful. Dorus, the Governor, who endeavours to aid Urganda, is the worst character, and there are passages condemning him which must have seemed like an indictment of the moral weaknesses of other rulers, particularly this passage in act iv.: "I know you to be one who ought to observe the laws, and protect innocence; but having passions that disgrace both your age and place, you neither do one nor the other." A very different sentiment from that in Crowne's *Calisto*.

Philander is another of the countless pastorals inspired by Guarini's *Pastor Fido*. In the preface the author says, "The first hint was Lennox's *"Philander,"* taken from the *Pastor Fido*." The play 1758. is creditable, written in respectable blank verse, and attempts to be thoroughly pastoral. The chief characters are Philander, the son of the priest Montano, in love with Sylvia; Sylvia, who has dedicated herself to Diana; and a lustful Satyr. Sylvia does not return the love of Philander; even at the moment when he saves her from the wicked Satyr she still contemns him. And when she is told that by Apollo's oracle she must wed Philander or die, she is unmoved with regret or love. At the last moment, when she is to be sacrificed, Philander offers himself in her stead. Sylvia is then moved by both pity and love, and Apollo revokes his decree.

So far, the only pastoral play which we have considered that has contained strong heroic elements

is Killigrew's *Bellamira*. The *Royal Shepherdess* and Cibber's *Love in a Riddle* have an echo of the sound of war and great deeds in ^{Hill's} them; in Hill's *Daraxes* we get more "Daraxes," than an echo; in fact, a veritable blare of ^{1760.} trumpets disturbs the sheep-tending peacefulness. If the first act of this remarkable pastoral opera is a sample of what the second would have been, we cannot regret that the play remained incomplete.

Aaron Hill, who had lived with his relative, Lord Paget, at Constantinople, is dealing in *Daraxes* with a subject about which he might have known something, coming in touch as he had with the civilization of the East. But he handles the Indian setting with far less skill than did Dryden in his Indian dramas; the Indus is a mere name. Pope did well to satirize in the *Dunciad* Hill's harmless dulness.

An extended synopsis is given in five prefatory pages of prose, so that we know the whole story, although the opera remained unfinished. Arspasia (Aspasia?) and Zamora, two beautiful shepherdesses, are discovered in a lively conversation about the merits of country life. Hydarnes, Zamora's father, is in the act of chiding one of these pretty nymphs when the wild blare of a trumpet is heard, and headlong rushes in *Daraxes*, the hero of the play. He is being pursued by his enemy Hystaspes, and asks hiding from Hydarnes, not, however, until he

has made some polite remarks to the shepherdesses, and has become entranced with Arspasia in particular. Hystaspes, his enemy, then bounds in, demands Daraxes, and we are convinced that violence is about to rule the stage. But he, too, suddenly becomes aware of the ladies, and decides that the father and they shall be the arbiters of the quarrel. Fortunately, before any arbitration is necessary, Hydarnes discovers that Daraxes is his long-lost son, much to the joy of Daraxes, who promptly embraces his sister Zamora and claims Arspasia for his mistress. Hystaspes, overcome now for the first time with the wrong he had done Hydarnes in robbing him of his kingdom, and overcome also with Zamora's beauty, bespeaks her for his queen. And with a dance of the shepherds, six and six, *exeunt omnes*.

The following is an excellent specimen of the verse :—

“Why art thou *pensive*?
Warm, and extensive,
My mounting soul, from every pore exhales.”

It is really laughable to find in the midst of this play a suggestion of Shakespeare's work, a mocking echo of an exquisite song. Daraxes sings—

“Take, O take, my useless arms,
All defence I now forswear.
Proof, against such pointed charms,
None the God of war cou'd wear!

If, in fight, to be a loser,
 Brings the vanquish'd smiles like these,
 Fame, henceforth, will tempt no chuser,
 Love will teach disgrace to please."¹

There is no plot in this innocuous trifle, nor is there any poetry. The *dramatis personæ* of Lloyd's *Arcadia* are Damætas, Damon, Sylvia, Phœbe, and Delia. Perhaps the kindest summary is to repeat what has already been suggested, this *Arcadia* is harmless.

Lloyd's
 "Arcadia,"
 1761.

Harris's *Spring* is nothing but a pretty tableau. Daphnis expects, on account of war, to have to leave Amaryllis. But Damon brings word before Daphnis leaves that peace is declared. Thereupon some pretty tableaux—all pastoral—are enacted. The play is a mere trifle, but fresh and innocent, with more than a recipe suggestion of the pastoral life it describes. These lines are a good illustration of its moderate charms—

Harris's
 "Spring,"
 1762.

"A bleating Flock, an humble Cot,
 Of simple Food a Store :
 These are a blest unenvy'd Lot——
 We ask the Gods no more."

Mrs. Thomas's *Dramatick Pastoral* is what its

¹ "Take, O, take those lips away" occurs in Beaumont and Fletcher's *Bloody Brother*, act v. sc. 2, with an additional stanza beginning—

"Hide, O, hide those hills of snow,
 Which thy frozen bosom bears."

title-page suggests—an occasion performance. The lines praise prudence in the procuring of a portion. Phœbe is the wise shepherdess who embodies the doctrine, for she refuses Colin until Damon comes with the welcome news—

Mrs.
Thomas's
"Dramatick
Pastoral,"
1762.

"A noble matron justice did to thee,
The treasurers a handsome dow'r decree."

The play may be judged somewhat by these illustrative lines—

"My feet refuse their office to be gone,
And thy cold speeches freeze me into stone."

Parthenia is an excellent pastoral play based in verse upon Shakespeare and Fletcher, in plot upon Anon. "Par-Sidney's *Arcadia*. It is so good that I thenia," 1764. am inclined to think it a crib from some early seventeenth-century play. But I can find no trace of an original. Argalus and Parthenia love, and are parted by some tricky spirits. At last they are brought together again by the Genius of the Wood, and all ends well. There is a good Satyr in the play, a distinction common to only two other pastorals which I know.

The Genius occasionally indulges in soliloquy much resembling that of the Melancholy Jaques. This play is pastoral in nomenclature in the sense that *As You Like It* is pastoral. The following is a good example of the verse :—

" We have a few sad flowers,
 Such as our grief hath left us, which we've brought
 In token of our love ; here be dim violets
 With each a watry eyelid, steep'd in tears,
 Pale daffodillies, with their aching heads
 Bent down in sorrow ; here's a lily too,
 Untimely sever'd from its virgin stalk."¹

The *Shepherd's Artifice* is a very silly trifle indeed. It is well sprinkled with songs, all of them insipid ; there are the usual lamenting swain and coy shepherdess. The principal characters are Strephon and Caelia, Alexis and Sylvia. Strephon loves Caelia, who does not love him. So Alexis, the friend of Strephon, pretends that he is in love with Caelia, and has Strephon pretend that he is in love with Sylvia. This remarkable "artifice" works like a charm, and the unwilling Caelia becomes madly enamoured of Strephon. The "sweets of blooming May" are dispersed about in orderly profusion with flocks and herds. The piece is in intention a pastoral, but in reality it is a foolish operatic baggage all patched and powdered with airs.

From *Daraxes* till the end of the century the sound of war no longer troubles the simple shepherds. So far as I know *Daraxes* is the last attempt in the heroic style of pastoral. Quite peaceful, except

Dibdin's
 "Shepherd's
 Artifice,"
 1765.

Love's
 "Village
 Wedding,"
 1767.

¹ See *The Winter's Tale*, act iv. sc. 4, ll. 116-128, for probable source of some of this lovely description.

for the set-backs incident to making love, is Love's *Village Wedding*.¹

This jingly little play has at least the merits of simplicity both in plot and in verse form, a statement which could not be made of a great many pastoral plays chiefly remarkable because of the maze in which the bewildered reader is obliged to walk.

The part of Colin was taken by the great Mr. Dibdin, the parts of Phillis and Kateen by Mrs. Baker and Mrs. Love. In addition to this slender array of *dramatis personæ* were shepherds and shepherdesses unnamed. The scene is indefinite, merely "Fields and Meadows about a Country Village."

The *Village Wedding* opens with Phillis lamenting the loss of Colin; very shortly Colin enters clad as a sailor-boy, thereby adding a piscatory flavour to the pastoral. He sings several jolly brisk tar songs, *comme li faut*, sympathizes with Phillis, tells her Colin has gone to India with another love, an Eastern locality in special favour on account of its remoteness. After this interview and its protestations and lamentations by Phillis, we are shocked to find Phillis on the eve of marrying Cimon. But at the last moment she flees from the wealthy shepherd and, clad in boy's clothes, wanders afar. Colin then imagines that he has killed the poor

¹ The same unfortunate gentleman, whose real name was Dance and not Love, wrote a version of *Timon of Athens*, and a dramatization of Richardson's *Pamela*.

shepherdess of his heart, a notion still further deepened by the amorous Kateen, a species of eighteenth-century Cloe, who woos him in vain. The play closes with the meeting of the two lovers and a chorus of shepherds and shepherdesses, a set piece of which the pastoral play was as fond as the French opera of the ballet.

The pastoral is becoming more and more harmless, the feeblest of silly little shepherdesses with still a touch of vanity. Nothing could be more inoffensive than *Love and Innocence*. The airs to this bagatelle are written in anapæsts, the recitative in iambic pentameter couplet. The "Persons of the Drama," as they are grandiosely called upon the foresheet, are to wit Merryfield, who is already married, happily so, to whom we do not know. He is a species of personification of conjugal felicity and an encouragement to other swains to go and do likewise. Strephon, in love with Florida, needs no encouragement, and the "Serenata" centres about their mild love-making. More exciting is the courtship of Alexis and Chloris. Alexis is just such another halter-puller as the Damon of Mr. Cibber's *Damon and Phillida*. Discovering at last that he cannot have Chloris except in wedlock, he bravely reconciles himself, and we are left with the assurance that the conjugal knot will be tied, and stoutly too, for Chloris is keen-witted. If appeal there be in this olio, it lies in the shepherd's life of simplicity.

Anon.

"Love and Innocence,"
1769.

Cupid's Revenge is said to be derived from Hoadly's *Love's Revenge*.¹ I cannot see any resemblance. The characters are Sir Gentleman's "Cupid's Revenge," 1772. Gregory Greybeard, Amaranthus, Dorilas, Cupid, Ninny, Tulippa, Hyema, Culina, Frisketta; and the scene is Arcadia. There is no Satyr; there is, however, a Cupid, who, at the last and critical moment, when every one pretends to be in love with some one with whom he should not be, Greybeard with Frisketta, Amaranthus with Hyema, Ninny with Tulippa, etc., changes them all back to their rightful and proper loves. The play is almost entirely in prose, and contains fortunately only a handful of vapid songs.

The pastoral is dwindling, dwindling from the *Village Wedding* and *Love and Innocence* until it finally passes away altogether in the Keate's "Monument in Arcadia," 1773. *Monument in Arcadia*. "I do not recollect that the Moral it conveys has yet been delivered from the stage," says the author in the Introduction, a moral which he phrases finally in the Epilogue, "Hope's the Counterpoise of Woe." The idea of the play was taken from some remarks made by the Abbè Du Bos about a picture painted by Poussin. Not alone did Mr. Garrick think this piece too serious for representation; the author himself was of the same opinion. Perhaps David Garrick's criticism

¹ See Bib.

was a kind one and the author's a blind one, for the play is not *too serious*, but rather hopelessly dull.

Lysander, Euphemia, and her friend Delia are returning from Sparta to Arcadia. Euphemia's supposed mother, Aranthé, had with the child been taken captive by the Spartans. She dies in captivity before she can tell the shepherdess who her real mother is. Obeying an injunction of Aranthé's, Euphemia and her lover Lysander, and her friend Delia go to Arcadia. There they are hospitably entertained by Musidoris, Daphne, and Laura, who not only lead Euphemia and Lysander to the nuptial altar, but also open their shepherd's home to them. After the marriage ceremony they hear of an old shepherd whose wisdom is much valued, and who spends his days tending the monument of some loved one. They decide to seek his blessing upon their happy union, and lo! the old shepherd proves to be Dorastus, the father of Euphemia, whose wife had died young, leaving her daughter to the care of her friend Aranthé. The joy is complete, and for once Hope proves its own reward.

The play is written largely in blank verse, contains the usual songs, unusually stupid, and the customary pyrotechnics in dancing. The *Monument* is filled with a strong religious note, in fact the author is inclined to clog the whole with too much philosophizing and moralizing, a heaviness not redeemed by the cleanness of the play. The

poetry of the three acts is commonplace. The following lines are a fair taste of the whole :—

“ Mark how glows
The vivid landscape ; and the burthen'd earth
Pants with the gay Profusion.”

If there is ever any justification in being flippant about a serious subject I think there is justification here, for Hannah More's *Search* sounds like the notes of a sermon after the “*Search after Happiness*,” 1773. pastoral has vanished, there can be no doubt of it, if doubt there remained after reading *Love and Innocence* and the *Monument*.

In the *Search after Happiness* Cleora's longings voice the ambitions of the young Hannah, and daring must they have seemed in those days. Saith Cleora—

“ I long'd to burst these female bonds, which held
My sex in awe, (by thirst of fame impell'd)
To boast such varied faculty of mind,
Thy graces, Pope ! with Johnson's learning join'd :
Like Swift, with strongly pointed ridicule,
To brand the villain, and abash the fool ;
To judge with taste, with spirit to compose,
Now mount in epic, now descend in prose.”

Poor child !

So the couplets of this pastoral jingle smoothly on and on and on with a promising fluidity. When this sixteen-year-old authoress in the midst of her epic wishes to linger for a song she clips the heroic couplets and, presto ! a song.

As for plot there is none, nor beyond the names any real pastoral atmosphere. The pastoral cognomina of the characters are Euphelia, Cleora, Pastorella, Laurinda, four intense young women in search of happiness, Urania an ancient shepherdess, Sylvia and Eliza her daughters, and a detached young shepherdess by name Florella.

"The Search" is painted with the delicate words of despondent youth; so despondent—better, so philosophical—is one of the characters that she utters these lines as a summary of the *summum bonum* of life—

"No more with this vain world perplex'd,
Thou shalt prepare me for the next;
The springs of life shall gently cease,
And Angels point the way to peace;"

an office which the ancient Urania is most glad to undertake. The wise woman then proceeds succinctly to state the sententious theme of the modest drama—

"Know then, that life's chief happiness and woe,
From good or evil *Education* flow."

The attitude towards this oracle of wisdom and advice is becoming. Florella, in an "Aside to the Ladies," says—

"See how the goodly dame, with pious art,
Makes everything a lesson to the heart!
Observe the duteous list'ners, how they stand!
Improvement and delight go hand in hand."

These four young ladies "of distinction" have

several complaints. Euphelia's "hours were shar'd betwixt the Park and Play;" Cleora sighed for fame and "pin'd for passion, sentiment, and style;" Pastorella is addicted to novel-reading, a confession she herself makes in the following words:—

"No prudent parent form'd my ductile youth,
Nor pointed out the lovely paths of truth.
Left to myself to cultivate my mind,
Pernicious novels their soft entrance find."

Laurinda seems to have been the idle one, without love of pomp, without desire for fame, without even the succulent pleasures of novel-reading, "Till now," she says, "I've slept on life's tumultuous tide."

To each afflicted damsel Urania doles out the proper prescription. Cleora's learned aim is most severely condemned—

"Learning is all the fair Cleora's aim;
She seeks the loftiest pinnacle of Fame:
Would she the privilege of *Man* invade?
Science for *female* minds was never made."

This youthful diatribe ends with the epilogue customary in the eighteenth century, spoken by two ladies alternately, in which both ladies conclude that they must quit these bagatelles of pomp, fame, idleness, and novel-reading, and "good *matronic Gentlewomen* grow."

Burgoyne's *Maid of the Oaks*¹ is but the

¹ Met with a Burlesque in Ahab Salem's "*New Maid of the Oaks*, a Tragedy as lately acted near Saratoga," etc. See also Bib.

recrudescence of a malady, a pitiful thing difficult to class. The persons of the *Maid of the Oaks* are Mr. Oldworth, the supposed guardian of Maria; Sir Harry Groveby who courts her; old Groveby, his uncle; Mr. Dupely, Sir Harry's friend; and Lady Bab Lar-
doon, an original character from London. Added to this modest list are shepherds and shepherdesses and a servant Hurry.

Burgoyne's
"Maid of
the Oaks,"
1774.

The plot is briefly this: Sir Harry is in love with Maria, Oldworth approves, Sir Harry's uncle, however, threatens to disinherit him for marrying this penniless country beauty. Mr. Oldworth is not aware of this, and proceeds to make arrangements for the wedding, which is to be a purely pastoral affair befitting a country maid. At the last minute old Groveby appears seeking his nephew; he chances upon Maria whom he does not know, and tells her all his woes. She listens sympathetically and captivates him by her innocence and simplicity. When he discovers who she is, of course he is disarmed. At this delightful and happy moment Mr. Oldworth reveals the fact that Maria is a great heiress, that her wealth has been kept a secret, so that worldliness, or the greediness of others, may not mar her fortunes, and finally Oldworth declares himself the happy father of this beautiful daughter. In the mean time a flirtation of questionable character has been in progress between Lady Bab and Dupely. They, however,

are eventually converted to the simple, clean, innocent life of the country, and agree to wed.

The revelation of the wealth and the fatherhood suggest the situation in that dullest of eighteenth-century pastoral plays, Cibber's *Love in a Riddle*. Burgoyne is conscious of other pastorals in this rustic drama. Dupely says to Sir Harry, "What, are we to have a representation of the Pastor-fido in a garden?" Sir Harry replies, "The Pastor-fido is before you *in propria personâ*;" a proper sentiment for a lover. Dupely also speaks of eclogues Arcadia, and dubs his friend Corydon.

The play is written in prose except as it is interlarded with a few songs. The following song sung by Maria is a good specimen of the author's best poetic effort :—

"Come sing round my favourite tree,
Ye songsters that visit the grove ;
'Twas the haunt of my shepherd and me,
And the bark is a record of love.

"Reclin'd on the turf by my side,
He tenderly pleaded his cause ;
I only with blushes replied,
And the nightingale fill'd up the pause."¹

The last line is particularly delightful !

Dupely and Lady Bab, although they are later fascinated by the charms of a pastoral life, are very

¹ See Goldsmith's *Deserted Village*, 1770, "And filled each pause the nightingale had made."

satirical at first. Lady Bab says, "I rise with the lark, keeping my hands always employ'd, dance upon a holiday, and eat brown bread with content." Dupely replies, "O, the delicious description!—shades, bleating flocks, Pan, pipes, and pastorals."

The play ends with what the author calls a "Vaudeville," in which shepherd, shepherdess, and chorus take part. This lively postlude is in praise of country life.

The *Maid of the Oaks* is not in itself a significant play; it is not a pure pastoral, nor a complete burlesque of a pastoral. It is significant, however, as marking a transition from—to speak in titles—an *Aminta* to an *Old Homestead*. Lady Bab Lardoon knew upon what its popularity depended when, speaking of the wedding, she said to Oldworth: "I am sure it will have a run; a force upon the seasons and manners is a true test of a refined taste; and it holds good from a cucumber at Christmas to an Italian Opera."

In the *Loyal Shepherds* war has broken out and Strephon is obliged to leave Phillis. She, unwilling to be away from him, dresses up as a soldier, and they all start out to keep off invading Frenchmen. In the mean time there are some good home scenes between Gammer and Gaffer, as they are called, scenes realistic enough to do credit to Theocritus when most rustic. The little troop

Goodwin's
"Loyal
Shepherds,"
1779.

finds the alarm of war to be false, and they return. Phillis then discloses herself to Strephon, and they are married. Undoubtedly the best part of this one-act play is its by-play between the old man and old woman.

Mansell's *Fairy Hill* has more than ordinary merit, the plot is not old, many of the lines are truly poetic, and the entire pastoral is clean. Although Henry is a shepherd and there are several shepherd dances, yet the play is more rural than pastoral. The plot is briefly this: Sophia and Henry, who is of more humble origin, are in love with each other. Miss Barbara Woodvill, the aunt of Sophia and the sister of Squire Woodvill, brings a Sir Charles Lavendar from London out to the country, intending that Sophia shall marry him. But Sophia, with her uncle's sanction, refuses to consider this fortune-hunter, and finally Sir Charles and Miss Barbara lay a scheme for running away with Sophia and marrying her by force. Just at the moment when Sir Charles and his servant are forcing Sophia away, Henry rescues her, and together they proceed to the Squire's for his approval. The Squire approves, and the play closes with some shepherd dances. There are some pretty little fairy interludes which must, however, be criticized, since they have no connection with the play. Such a stanza as this is more than commonly pretty—

Mansell's
"Fairy
Hill," 1784.

“Along the dimpled brook, and where
 The cowslip paints the mead,
 With wood-bine sweet perfume the air,
 That no chill winds impede.
 Let violets blue, and eglantine,
 With lily from the rill,
 The cowslip, rose, and pink entwine,
 Around our Fairy-Hill.”

Such a stanza as the following reminds one that Mansell had his *Midsummer-Night's Dream* well in mind:—

“Now away to sport rove I.
 Light as summer evening's fly;
 Over woods and over lake,
 To your house my flight I take,
 There, until the morning ray—
 A mortal here!—why then away.”

There are many passages as pretty as these. Part of the play is in prose.

Henry Woodward's *The Seasons* is planned in the shape of dramatic tableaux, including representations of spring, summer, autumn, Woodward's winter. The *dramatis personæ* are, “Seasons,” Vertumnus, Flora, Mars, Venus, Cupid, ¹⁷⁸⁵ the Graces, Gardeners, March, April, May; Aurora, Vesper, Pan, Ceres, Weavers and Reapers, June, July, August; Plenty, Pomona, Bacchus, Fauns, Satyrs, September, October, November; Comus, Necessity, Saturn, Vesta, Villagers, December, January, February. Many pretty dances are outlined and pretty songs written. This tableau pastoral is really pleasing and worthy attention;

the scene is, of course, out of doors. With sufficiently careful costuming, *The Seasons* could still be given to the delight of many. The verse has no suggestion of high poetic quality, but of its kind it is good. The following lines are illustrative:—

“Rugged March at thy appearing
Pleas'd his low'ring brow unbends ;
Down a dew-bright sun-beam steering,
Earth with vital moisture cheering,
Air with lightsome radiance clearing,
April thy glad call attends.”

Learmont's *Unequal Rivals* in many ways reminds one of Ramsay's *Gentle Shepherd*: the Scots dialect, the homely moralizing, and finally, the noble-birth *dénouement*. There is sound worth in the *Unequal Rivals*; it is not marred by any of that vulgarity, triviality, and triteness so common to most eighteenth-century pastorals. The story is simple. Jamie and Minny are in love. Patria, a rich young laird, falls in love with Minny, and connives with Geordy, Jamie's brother, to get her by means foul or fair. Jamie at the right moment rescues Minny and is sent to prison. Minny turns out to be the older laird's daughter, and Jamie the son of an influential man. The young laird is disinherited for his conduct, and Jamie marrying Minny becomes the laird's heir. One or two little by-plots strengthen the play. If any criticism

Learmont's
“*Unequal
Rivals*,”
1791.

falls to be made, it is that the pastoral is too long, and that there is, perhaps, too much moralizing. The pastoral nomenclature is not over strong, but then the rural homely Scots dialect creates an atmosphere far more suggestive of the country than could any number of fountains, rills, bleating flocks, and lamenting swains. The play has a sense of the dignity of the poor, which is sincere and reminds one of a greater poet—Robert Burns.

IN CONCLUSION

THE audience for whom these pastoral plays were written was not the audience for whom the *Aminta*, the *Pastor Fido*, or, for that matter, the *Faithful Shepherdess* were written. The majority of the plays seem to have been composed largely for the delight of orange-wenchs rather than for the delight of a beauty-loving and cultivated society. The spawn of minor dramatists, their authors were not Tassos, Guarinis, or Fletchers, but men whose names are now forgotten.

Following in the steps of greater dramas but without their poetic qualities, these plays were produced primarily to please. Their pre-ferment of operatic form shows how much they were subject to that *arbiter populi*—*Fad*; at least one-third of the entire number of dramatic pastorals which appeared after the beginning of the eighteenth century were operas. Quite different from the quality of this popularity was another cause for the favour they

The audience
for whom
these plays
were written.

The satisfac-
tion found in
pastoral
plays.

found either as serious or as burlesque literature. The pastoral, circumscribed by certain rules and regulations, appealed to the period's love of regularity. The hue and cry of the Restoration was *imitation of nature*, an assumed simplicity which has been aptly termed "wax-work literalness" in the making of poem or play.¹ In the pastoral there was a superficial expression of the same theory which led Dryden to centre his *All for Love* in the palace at Alexandria, and to cut out the spaces of the Mediterranean.

It was characteristic also of the early part of this period especially, to work over other men's plays ; it was an age of redacteurs rather than of original authors, such as the Adaptations. sixteenth and early seventeenth centuries had been. Pastoral plays offered an excellent page for mediocrity to re-write, a page which contained no real perplexities of plot or character delineation. It does not seem to have occurred to the English mind that its "bastard imitations" could be anything but an improvement upon the original. There is no begging the fact that the point of view of the ordinary English adapter was a conceited one ; even the best of French plays, into which he introduced indecencies and incongruities, he was convinced the English version had much bettered. It is necessary to read only the preface to Motteux's translations (?)

¹ Margaret Sherwood : *Dryden's Dramatic Theory and Practice*, p. 19.

to see how vastly satisfied he was with his own performance. A certain reverence, however, was retained for Tasso and Guarini, so that the translations of the *Aminta* and the *Pastor Fido* have been less despoiled of their beauty than other more inconspicuous pastorals.¹

During this period, particularly during the eighteenth century, the pastoral was intellectually a subject of some moment, and it is baffling to find the drama at its lowest ebb. There remains, to testify to an intellectual interest in the pastoral literary mode, a great profusion of eclogues. From the *early* seventeenth to the *late* seventeenth century it was, as it were, from heart to head, and the interest in pastoral literature shifted from the romance of romance and play to the scholastic exercise of writing eclogues. So far as I know not one pastoral romance was written in England during the eighteenth century. The purposes of the eclogue had always been largely intellectual or moral rather than æsthetic; this intellectual trend is evident among our own English poets, in the didactic and religious poetry of Barclay and Googe, in the satirical and allegorical poems of Spenser, Milton, and Gay. Not only had the best interest shifted from one pastoral fashion to another, but the play, as it existed, was losing its redeeming features. Both allegory and symbolism, expressive of a certain

¹ See Bib.

spiritual fineness, adorned and heightened the lyric beauty of the *Aminta* or the *Faithful Shepherdess*, attributes of the æsthetic which perish altogether in the coarse burlesques and vapid sentimentalities of the eighteenth century, when the aim of pastoral plays became not so much an impulse to produce something artistic as to cater to the coarse elements of vulgar audiences.

The degeneration, which is so evident even from a brief reading of late seventeenth and of eighteenth century plays, must be accounted for in two ways; a weakness within the pastoral—that is, an innate weakness, and an external influence which, had the plays remained the same, would have prevented their popularity; in short, the only condition upon which they could remain popular was that they should degenerate. Peter Motteux marks the full perception of this condition, and a conscious passing from the old tradition to the new. *The Thracian Wonder, Bellamira, the Royal Shepherdess, Calisto, Thyrsis*, all have admirable elements and no *pre-meditated effort* to truckle with low comedy features. But from the time of the appearance of the *Temple of Love* (1706), coarse buffoonery and low comedy devices are conspicuous by their presence.

Transition
from old
tradition to
new.

It is difficult to make any adequate classification of pastoral plays, so invariably do they contain anastomosing elements. I have, however, attempted such a division into (1) classical pastorals,

(2) court and heroic pastorals, and (3) domestic pastorals. To define a class by a specimen, I

Classifica-
tion of pas-
toral plays.

think it may be said that the *Aminta*, the *Faithful Shepherdess*, the *Gentle Shepherd*, belong to the first class, retaining, as they consciously do, the simplicity and innocence of the pastoral; to the second class belong *The Pastor Fido*, any one of Lyly's plays containing pastoral elements, a number of late seventeenth-century plays, among them *Bellamira* and the *Royal Shepherdess*, all distinguished by their court elements, their heroic elements—a certain display of clothes, birth, and great deeds. The third class is entirely a creature of the eighteenth century, called domestic, because it depended upon the conditions of the day and travestied former pastoralism. An occasional return to the classical tradition marks the period under consideration; the return was, however, more often to mock than to emulate, for the domesticated pastoral with its low-comedy jingles and jokes was then in high favour. Despite a *Semele* or a *Judgment of Paris*, mythological elements are increasingly left out. Plays containing court and heroic features were most popular during the Restoration. The heroic lent itself admirably to the spectacular, and for that the audience was agog; that the heroic play so far ignored the actual individual that it could not be essentially dramatic, did not at all trouble the audience. Such plays as *Bellamira* were a serious

effort to combine the pastoral and the great events of kingdoms and wars, and very ludicrous and incongruous indeed were those efforts. The court element remained about evenly popular, appearing, for example, again and again, in *Dione*, *Love in a Riddle*, *Teraminta*, and *Cymon*.

It is not particularly pleasant to study a phase of literature which, once fresh and undoubtedly attractive, has become old and *roué*; to find most prominent, instead of a certain superficial innocence and poetic beauty, ugly conditions of the day, marriage made a laughing-stock, courtesans an open amusement, and all masquerading *à la pastorale*. There was always a paucity of themes in pastoral literature, the very nature of which made impossible the use of much material from the national life. The one legitimate comedy theme that belonged to it was that of love, a theme which made the pastoral vastly popular. While this subject was treated more or less purely, it seemed, after all, the most appropriate peg on which to hang other incidentals of the "mode." Love, as well as nature, was typified and not individualized, and in every case was based largely upon sex impulse. Spiritual conceptions of love are never present in dramatic pastorals except in an *in memoriam* fashion or as allegory. If the character of the conception of the relation between man and woman had been higher in the first place, the play later on would not have been so easily

The use of
the love
theme.

seduced as it was. The love theme, where not seriously portrayed, was more often burlesqued than satirized, for the dramatic pastoral was too depleted to use satire. Satire is something finer, more intellectual, on a higher plane than burlesque. Burlesque has almost always a certain muscular element common to humour; it leans upon the grotesque for its strength, and contains elements of grossness; it has lost both the concealed sarcasm and the reserves of satire.

The use of plot in the pastoral was as inelastic as its perception of its own possibilities as comedy was false. Its devices were worn thread-types of character, localities where these plays were laid. bare with repetition. The inconstant lover, the untrue friend, the lovers' merry-go-round, in which everybody loves somebody who does not love him, concealed identity through disguise or ignorance, discovery of gentle birth, supernatural betrothal and the assault of deity or nobility upon innocence and insignificance, were used again and again. Types of character, too, were repeated. Character in a certain sense interlaces with the plot device, as the pastoral play had scarcely more for a plot than a character type or a series of character types. The heart-free, invincible shepherd who is conquered, the lustful shepherdess, the good old shepherd, the faithful shepherd, the chaste shepherdess, the priest, the satyr, the stern father, the lustful royal lover, deity, are all types

at once recognizable. The shepherdess disguised as a man became popular after the Restoration. The localities where these plays were laid suffered during this period a general change. Sicily and Arcadia do not predominate; the habitat, the setting, may be anywhere and everywhere: Cuba, Greece, England, Scotland, Italian groves, India, Sidon, and only rarely in Arcadia or Sicily.

The entire absence of cause and effect in pastoral drama reveals the fact that it was very necessary for it to take refuge in some type, device, design, some conventional champfering. Absence of cause and effect in pastoral drama. For the pastoral shows no insight into human nature; it invariably substitutes superficial, mechanical confusions for the vital entanglements and difficulties of real life. It was, therefore, peculiarly unadapted for tragedy, and except for an occasional throe, does not seem to have aspired after tragedy, in fact, to have been serenely unconscious of it. Tragedy must find its counterpart in real life to be either vital or interesting; if such be the truth, then Gay's *Dione* is a mistaken attempt, without altering the nature, to prove the capacity of pastoral drama larger than it really is.

If pleasure is the aim of comedy, then the coarse burlesques of this period are a revelation of that in which the people delighted; if correction is the aim of comedy, then these The aim of comedy. dramatic pastorals absolutely failed, pushed by

compulsion from *Love in a Riddle* to *Damon and Phillida*. As English comedy dealt increasingly with the actual, it is small wonder that, despite its efforts, the dramatic pastoral became more and more unpopular. Pastoralists showed their recognition of the general trend of English comedy to use contemporary setting and events, but in their attempts to change the nature of that which could exist legitimately only in the realm of the ideal, they hastened its downfall. Singularly devoid of humour and of perception of its own possibilities, this species of drama became the more easily a laughing-stock.

At the best the pastoral was never a virile species of drama, for its stronghold lay in a sentimental conception of life. It had no innate moral purpose, and losing the æsthetic, as it had practically by the beginning of the *eighteenth century*, lost all. It occasionally *assumed* a moral purpose, as, for instance, in the *Faithful Shepherdess*, in Crowne's *Calisto*, or in Cibber's *Love in a Riddle*. But the moral tone appeared only to suffer a quick compulsion of silence, whether in main plot or sub-plot. Often an author, as, for example, Cibber, would conscientiously locate all his indecencies in the sub-plot, which invariably "took," and sometimes managed to support the central story. These plays were not so much immoral as indecent, if one can make such a distinction; immorality does not

always imply coarseness or grossness, two distinctive traits of the majority of pastoral plays appearing after 1660. Even where the pastoral boldly condemned a vice, it dwelt so upon the details of the evil that it "expressed too much of the vice which it decried."¹ Ward says that there are two forces which no dramatic literature can afford to neglect: national traditions, and "the enduring principles of moral law and order."²

At their best, pastoral plays had idealized love, tenaciously followed an æsthetic ideal, if not a moral one, and displayed a delicate, if conventional, appreciation of nature, and a beauty of language whether in prose or verse. After the Restoration, they rapidly degenerated, they travestied love, their motive was sentimental or farcical, they ignored nature, and used a cheap and tawdry language. The only condition upon which their trifling multiplicity existed, was that they should perish quickly. The century was weary of them, and the farm play, perhaps nourished by the pastoral, was decidedly more to the taste of the public. If the pastoral drama had not been marked for death, then the end of the century, with its new lyric beauty, its Burns,

¹ Margaret Sherwood: *Dryden's Dramatic Theory and Practice*, p. 42, quoted from Scott and Saintsbury ed. of *Dryden's Dramatic Works*, vol. iv. p. 9.

² Ward: *History of English Dram. Lit.* Macmillan, 1899, vol. iii. p. 517.

its visionary Blake, its *Lyrical Ballads*, was the moment when it would have been revived, retouched with life, and not, as it was, cast aside, its poetic beauty utterly dissipated in metre, word, and thought. The serious concern of the eighteenth century was, after all, not even literature at its best, and certainly not pastorals; in the driest sermon of the time some honest questioning may be found which indicates at least more intellectual life than the pastoral possessed. Commerce, industrial development, mechanical inventions, deistical questioning, revolutionary theory, political reform, social advance,—these were the serious interests of this century.

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NOTE

- (1) Abbreviations : B.P.L. = Boston Public Library ; H.C. = Harvard College Library ; A. = Athenæum, Boston ; B.M. = British Museum ; Bod. = Bodleian Library ; Cam. = Cambridge University Library. B. means a citation from Baker's *Biographia Dramatica*, ed. 1812 ; (B.) indicates that the date is given on the authority of B. Where no letter occurs I have had access to a first edition or to a manuscript. * in the early section of pastoral plays signifies that the plays are entirely pastoral.
- (2) The data in the Italian Pastoral Section have been taken largely from Tiraboschi, Klein, and scattered references in pastoral essays.
- (3) The data in the brief Spanish Pastoral Section have been compiled in the British Museum and the Boston Public Library with the following authorities as guides : (a) Cayetano Alberto de La Barrera y Leirado, *Catálogo bibliográfico y biográfico del teatro antiguo español desde sus orígenes hasta mediados del siglo XVIII.* ; (b) Morel-Fatio and Rouanet, *Bibliographie du Theatre Espagnol* ; (c) James L. Whitney, *A Catalogue of the Spanish Library and of the Portuguese Books bequeathed by George Ticknor to the Boston Public Library* ; (d) Ticknor's *History of Spanish Literature* ; (e) Schaeffer, *Geschichte der Spanischen Nationaldramas*.

- (4) No attempt has been made to supply library references except in the case of the English plays. Some of the plays cited can be found only in the libraries where I have read them.
- (5) Where the first or a valuable edition could be obtained the title-page is given in full.
- (6) In the Critical Section only pastoral authorities are cited ; other authorities are cited in footnotes to the essay.
- (7) The dramatic section is chronologically arranged, the critical alphabetically.

I. Works consulted for Bibliography.

- (1) Athene.
- (2) Baker : *Biographia Dramatica*, 1812. Entire.
- (3) Barker, James : *Complete List*, 1803.
- (4) Bates, Katharine Lee : *The Drama, a Working Basis* ; also *Bibliography of Eighteenth Century Plays in MS. by Miss Bates*.
- (5) *British Musical Biography*.
- (6) *The Three Celebrated Plays of that Excellent Poet Ben Jonson, etc., to which is added a Compleat Catalogue of all the Plays . . . to the year 1732.*
- (7) *Dictionary of National Biography*.
- (8) Doran : *Annals of the Stage*.
- (9) Genest, John : *Some Account of the English Stage, from the Restoration in 1660 to 1830.* 1832 ed.
- (10) Kirkman, Francis : *A True and Exact Catalogue of all the Comedies, Tragedies, Tragi-Comedies, Pastorals, Masques and Interludes.*
- (11) Langbaine, Gerard : *Momus Triumphans ; or the plagiaries of the English Stage*, 1688.
- (12) Mears, W. : *Three Catalogues of Plays*, 1713.

- (13) An Exact Catalogue of Comedies, Tragedies, Tragi-comedies, Operas, Masks, Pastorals and Interludes. Oxon., 1680.
- (14) Robinson: The Register of Merchant Taylor's School.
- (15) Whincop's Scanderbeg, A Compleat List of all the English Dramatic Poets.
- (16) Ward: History of English Dramatic Literature.
- (17) Pegge's Anonyminia, pub. by Nichols, 1809.

II. Catalogues and Libraries consulted.¹

- (1) The Athenæum.
- (2) The Boston Public Library.
- (3) The Harvard College Library.
- (4) The British Museum.
- (5) The Bodleian Library.
- (6) The Cambridge University Library.

III. Collections consulted.

Bell, British Theatre, 1767. Sup. n.d.; British Drama, 1853; Bullen, Old English Plays, 1882; Bullen, Old English Plays, 1887; Child, F. J., Four Old Plays, 1848; Collier, J.P., Five Old Plays, 1833; Cumberland, British Theatre, 1829; Cumberland, Minor Theatre, n.d.; Dilke, Old English Plays, 1814-15; Dodsley, Old Plays, 1744; Dodsley, Reed's *ed.*, 1780; Dodsley, Collier's *ed.*, 1825-27; Dodsley, Hazlitt's *ed.*, 1874-76; Farces, 1792; Gratiae Theatrales, 1662; Inchbald, British Theatre, 1808; Inchbald, Farces, 1809; Inchbald, Modern Theatre, 1811; London Stage, 1824-27; Modern British Drama, Scott, 1811; New English Theatre, 1776-77; Old English Drama, 1825; etc.

¹ Other authorities and catalogues not here mentioned have been consulted; the works cited are those which have been most constantly used.

ITALIAN PASTORAL PLAYS
1472-1615

POLIZIANO, AGNOLO.

L'Orfeo, Favola Tragica. 1472.

CORREGGIO, NICCOLO DA.

Cefalo. 1486.

TANSILLO, LUIGI.

I due Pellegrini. 1529. (Presented in honour of Garcio de Toledo.) First edition, 1631.

CINTIO, GIOV. BATTISTA GIRALDI.

Egle. Venice. 1545.

BECCARI, AGOSTINO.

Il Sacrificio. 1554.

NOTE.—Leigh Hunt says this is the first pastoral drama composed in Italy. See his Preface to trans. of *Aminta*. It was probably suggested by the "Sicilian Gossips" of Theocritus.

GROTO, LUIGI.

Calisto. Presented in 1561. Printed in 1583.

LOLLIO, ALBERTO.

L'Aretusa. 1563 (presented). Printed Ferrara, 1564.

ARGENTI, AGOSTINO.

Lo Sfortunato. Presented 1567. Printed Venice, 1568.

NOTE.—A pastoral drama which inspired Tasso to write his *Aminta*.

CAMPANI, NICCOLO.

Commedia rusticale. Printed Sienna, 1571.

TASSO, TORQUATO.

Aminta. Presented 1573. Printed 1580.

GROTO, LUIGI.

Il Pentimento Amoros. Presented in Adria, 1575
Printed in Venice, 1583.

PASQUALIGO, ALOISE.

Gl'Intricati. Printed Venice, 1581.

CASTELLETTI, CRISTOFORO.

Amarilli. 1582. Date of 1st ed. unknown.

ONGARO, ANTONIO.

Alceo. Printed Venice, 1582.

INGEGNERI, ANGELO.

La Danza di Venere. Printed Vicenza, 1584.

GUARINI, BATTISTA.

Il Pastor Fido. 1585. Printed Venice, 1590.

NOTE.—Guarini was Tasso's contemporary and fellow-courtier. So far as I know this play was the first to contain musical choruses. The opera added in later years the recitative.

RINUCCINI, OTTAVIO.

La Dafne. *Drama Musicale.* 1594.

NOTE.—This is the first musical pastoral drama of Italy; the pastoral elements, however, are not very strong.

BONARELLI, GUIDOBALDI.

Filii di Sciro. Printed Ferrara, 1607.

BUONAROTI, MICHEL ANGELO.

La Tancia. Pres. in Florence, 1611. Printed 1726 (?).

BORBONA, MARIA MEDICI.

Il Rapimento di Cefalo. Venice, 1615.

SPANISH PASTORAL PLAYS
1490-1642



ENZINA, JUAN DE. 1468(?)–1534.

- (1) The Esquire that turns Shepherd.
- (2) The Shepherds that turn Courtiers.
- (3) Religious Pastorals, etc.¹

FERNANDEZ, LUCAS.

Farsa. 1514. Two untitled pastorals.

ANON.

Clariana. 1522.

RUEDA, LOPE DE.

Two Pastoral Colloquies. 1567.

VERGARA, JUAN DE.

Two Pastoral Colloquies. 1567.

¹ There is a strong religious element in Spanish pastoral plays, which shows that they have a closer connection with folk literature than the pastorals of Italy or England. "From the Middle Ages the occupations of a shepherd's life had prevailed in Spain and Portugal to a greater extent than elsewhere in Europe; and, probably in consequence of this circumstance, eclogues and bucolics were early known in the poetry of both countries, and became connected in both with the origin of the popular drama." Ticknor: *Hist. of Span. Lit.*, vol. iii. p. 39. The number of discoverable Spanish romances is much greater than that of plays. The bibliography of the early dramatic literature of Spain is, as Mr. Ticknor says, obscure beyond any parallel.

VEGA, LOPE DE.

- (1) *The True Lover*. 1576.
- (2) *Pastoral de Jacinto*. 1580.
- (3) *Eclogues* (many of them dramatic pastorals), etc.

ZEPEDA, JOAQUIN ROMERO DE.

Metamorfosea. 1582.

ARGENSOLA, LUPERCIO LEONARDO DE.

Philis (?) 1585 (?).

MONTALVAN, JUAN DE.

Orfèu. 1624.

MACHADO, SYMAO.

Comedias du Pastora Alfea. 1631 (2nd ed.).

CALDERON, PEDRO. 1600-1681.

- (1) *De Eco, Y Narciso*.
- (2) *Los Cabellos de Absalon* (Religious pastoral elements), etc.

SOLIS, ANTONIO DE.

Euridice y Orfeo. (Pastoral elements.) 1642.¹

¹ I have given only those plays whose contents I have been able to verify. I have in my possession quite a large list, a few of which are stated by other bibliographers to be pastorals; many not identified I think are pastorals. The pastoral influence of Italy in Spain is interestingly shown in the numerous translations into Spanish of the *Aminta* and *Pastor Fido*.

ENGLISH PASTORAL PLAYS
1584-1660

1. TRANSLATIONS. 1584-1660

2. ENGLISH PASTORAL PLAYS. 1584-1660

1. TRANSLATIONS. 1584-1660

TASSO'S *Aminta*. 1573.

WATSON, THOMAS.

Amyntas. 1585. B.M.

Amyntas/Thomae Watsoni/Londinensis/I. V. studiosi./
Nemini datur amare simul / et sapere. / Excudebat /
Henricus Marsh, ex / assignatione Thoma / Marsh /
1585.

NOTE.—An alteration of Tasso's *Aminta*. See Dyce,
Works of Beaumont and Fletcher, ed. 1843, v. 2, p. 3.

FRAUNCE, ABRAHAM.

(1) The Countess of Pembroke's Ivychurch. 1591.
B.M.

The / Countesse of Pembrokes / Yuychurch. / Contain-
ing the affectionate / life, and unfortunate death of /
Phillis and Amyntas : That in / a Pastorall ; This in
a Fune- / rall : both in English / Hexameters. / By
Abraham Fraunce. / London, / Printed by Thomas
Orwyn for / William Ponsonby, dwelling in / Paules
Churchyard, at the / signe of the Bishops / head. / 1591.

NOTE.—A version of Tasso's *Aminta*.

(2) The Lamentations of Amintas, etc. 1596. B.M.
The / Lamentations of A- / mintas for the death of /
Phillis. / Paraphrastically translated out of Latine in- /
to English Hexameters, by / Abraham Fraunce. / Newly

Corrected. / At London / Printed by Robert Robinson,
for Thomas / Gubbin. Anno Domini. / 1596.

NOTE.—This is a version of the second half of Fraunce's translation of Watson's *Amyntas*. This, as well as the Countess of Pembroke's *Ivychurch*, is taken from Watson's *Amyntas*.

REYNOLDS, JOHN.

Aminta. 1628. B.M.

Torquato Tasso's / *Aminta* / Englisht / To this is added
Ariadne's Com- / plaint in imitation of Angvillara ; /
Written by the Translator of Tasso's / *Aminta*. / Meglio
e il poco terreno ben coltuiare, che'l molto lasciar
per / mal gouerno miseramente imboscire. Sannaz°. /
London, / Printed by Aug: Matthewes for William Lee, /
and are to bee sold at the Signe of the Turkes / Head
in Fleet street. 1628. /

GUARINI'S *Pastor Fido*. 1585.

DYMOCK, SIR EDWARD.

Pastor Fido. 1602. B.M.

Il *Pastor* / *Fido* : / Or / The faithfull Shepheard. / Trans-
lated out of Italian into / English. / London / Printed
for Simon Waterson. / 1602.

GENT, D. D.

The Faithful Shepherd. 1633.

ANON.

Pastor Fidus. Early XVIIth Century. Cam. MS.

NOTE.—It is impossible to make a transcript of this MS. title-page, for someone about three hundred years ago took a writing exercise upon it. The handwriting of the play is early XVIIth Century, resembling in a striking fashion the handwriting of *Sicilides*. It is a translation into Latin of Guarini's *Pastor Fido*. It certainly should have a place here, together with Fanshawe's translation of the *Faithful Shepherdess* and the few Latin pastoral plays written by Englishmen.

FANSHAWE, RICHARD.

Il Pastor Fido. 1647. B.M.

Il / Pastor Fido, / The faithfull Shepherd. / A Pastorall /
Written in Italian by Baptista / Guarini, a Knight of
Italie. / And now Newly Translated out of / the
Original. / London, / Printed by R. Raworth, MDCXLVII. /

Translations from Other Sources

T. R.

The Extravagant Shepherd. A Pastoral Comedy.
1654. B.M.

The Extravagant / Sheepherd. / A / Pastorall Comédie, /
Written in French by T. Corneille. / Englished by T. R.
1654. / Horat. / Aut prodesse solent, aut delectare
Poëtae. / London, / Printed by F. G. for Tho : Heath,
dwelling in Russel street / in Covent-Garden near the
Piazza, 1655.

NOTE.—Perhaps this was the work of one Thomas
Rawlins, an engraver who left behind him several plays.
See B. Founded on *Lysis*, etc.

J. S., GENT.

Filli Di Sciro ; or, Phyllis of Scyros. 1655. B.M.

Filli Di Sciro. / Or / Phillis of Scyros. / An Excellent
Pastorall. / Written in Italian / By C. Guidubaldo de'
Bonarelli. / And / Translated into English. / By J. S.
Gent. / London, / Printed by J. M. for Andrew Crook,
and are to be / sold at his shop at the sign of the Green
Dragon / in St Paul's Church yard. 1655. /

FANSHAWE, RICHARD.

La Fida Pastora. 1658. Bod.

La Fida Pastora. / Comoedia Pastoralis. / Autore / FF.

Anglo-Britanno. / Adduntur nonnulla varii argumenti /
Carmina ab eodem. / (printer's sign) Dux Vitae Ratio. /
Londini, / Typis R. Danielis, Impenses G. Bedell & T.
Collins, / apud quos veneunt proxime januam Templi
Mediani / in vico dicto Fleet-streete. 1658. /

NOTE.—The monogram is enclosed in a beautifully engraved wreath of leaves. Opposite this rare title-page is a remarkable engraving representing the faithful shepherdess herself. Crook in hand she stands leaning over a sepulchral casket on which is written: "Ille Habeat Secum, Servetque Sepulchro." A translation into Latin of Fletcher's *Faithful Shepherdess*. Copies very rare. One in B.M. and one in Bod.

TALBOT, SIR GEORGE.

Fillis of Sciros, a Pastorall, written in Italian by Count Guidobaldi di' Bonarelli, and translated into English. Translation made in the reign of Charles II. and dedicated to him. 4° MS. in B.M.

2. ENGLISH PASTORAL PLAYS. 1584-1660

PEELE, GEORGE.

Arraignment of Paris. 1584. B.M. Mythological and Pastoral Elements.

The Araygnement of Paris / A Pastorall. / Presented before the Queenes / Maiestie, by the Children of her Chappell. / Imprinted at London by / Henrie Marsh. / Anno. 1584.

LYLY, JOHN.

(1) Midas: A Comedy. 1592. B.M.

Midas. / Plaied Before / The Queens Maiestie / Upon Twelwe Day At / night, By the Children / of Paules. /

London / Printed by Thomas Scarlet for I. B. / and are to be sold in Paules Churchyard at / the signe of the Bible. / 1592.

- (2) Gallathea. 1592. B.M. Pastoral elements.

Gallathea. / As it was playde before / the Queenes Maiestie at / Greene-wiche, on New yeeres / day at Night. / By the chyl dren of Paules. / At London, / Printed by Iohn Charlwoode for the VVid- / dow Broome. / 1592.

- (3) The Woman in the Moon. 1597. B.M. Pastoral elements.

The Woman / in the Moone. / As it was presented before / her Highnesse. / By Iohn Lyllie maister / of Artes. / Imprinted at London for William / Iones, and are to be sold at the signe of the / Gun, near Holburne Conduict. / 1597.

- (4) Love's Metamorphosis. 1601. B.M. Pastoral elements.

Loves Meta / morphosis / A / Wittie and Courtly Pastoral, / Written By / Mr. Iohn Lyllie. / First playd by the Children of Paules, and now / by the Children of the Chaypell. / London / Printed for William Wood, dwelling at the West end of / Paules, at the signe of Time. 1601.

SHAKESPEARE, WILLIAM.

- (1) Midsummer-Night's Dream. 1592. Two scenes pastoral.
(2) As You Like It. 1599. Pastoral elements.
(3) Winter's Tale. Printed 1623. Pastoral elements.

NOTE.—Facsimiles, etc., of Shakespeare's plays are so accessible that it does not seem necessary to include copies of title-pages.

ANON.

"A pastoral pleasant Comedie of Robin Hood and Little John," entered on book of Stationer's Company, by Edward White, May 18, 1594. B.

ANON.

Silvanvs. 1596. MS. in Bod.

| | |
|---------------------------------|------------------------|
| Silvanvs. / Actores dramatis. / | Silvanvs. generosus. } |
| | Harpalvs, seruus. } |
| | Babylo, rusticus. } |

{Panthia, personata cui nomen Erastus.

{Florinda.

{Melissa.

NOTE.—The Prologue is on the same page with the title ; and the beginning of scene 1, act i. is also there. This brief play is entirely in Latin, and to be found in MS. only (Bod. Douce MS., 234). The MS. is written in a fair, small hand, and is 29 pp. in length. Opposite the title-page, together with a few MS. notes is this record : "Acta hac fabula. 13^o January au dej. 1596." The play contains some exceedingly pretty songs reminding one of Spenser. The play is divided into five acts with scenes. At the close is the music for a little song. This comedy was acted at Cambridge in 1596, 1597.

HOUGHTON, WM., & CHETTLÉ, HENRY.

The Arcadian Virgin, 1599.

NOTE.—The first name is sometimes spelled Haughton. I have not succeeded in finding a trace of this play.

ANON.

The Maydes Metamorphosis. 1600. B.M. Pastoral and mythological elements.

The / Maydes Metamor- / phosis. / As it hath bene sundrie times Acted / by the Children of Powles. /

London / Printed by Thomas Creede, for Richard /
Olive, dwelling in long Lane. / 1600.

DANIEL, SAMUEL.

- (1) The Queen's Arcadia.* 1606. Bod.

The / Queenes / Arcadia. / A Pastorall Trage / comedie
/ presented to her Maiestie and / her Ladies, by the
Vniuersitie of / Oxford in Christs Church, / in August
last. / 1605. / At London / Printed by G. Eld, for Simon
Waterson, / 1606. /

NOTE.—“Veneris 30 Augusti, 1605. There was an English Play acted in the same Place, before the Queen and young Prince, with all the Ladies and Gallants attending the Court. It was penned by Mr. Daniel, and drawn out of *Fidus Pastor*, which was sometimes acted by King's College Men in Cambridge. I was not there present, but by Report it was well acted, and greatly applauded. It was named *Arcadia Reformed*.” Joannis Lelandus, *Collectanea*. London, 1774. Vol. ii. p. 642.

- (2) Hymen's Triumph.* 1615. B.M.

Hymens Tri- / Vmph. / A Pastoral Tragicomædie. /
Presented at the Queenes Court in the Strand at / her
Maiesties magnificent intertainement of the / Kings
most excellent Maiestie, being at / the Nuptials of the
Lord / Roxborough. / By Samvel Daniel. / (A device) /
London / Imprinted for Francis Constable, and are to
bee sold / at his shop in Pauls Church-yard at the
signe of the white Lyon. 1615. /

FLETCHER, JOHN.

The Faithful Shepherdess.* 1609 or 1610. B.M.

The / Faithfull Shepheardesse. / By Iohn Fletcher. /
Printed at London for R. Bonian / and H. Walley, and
are to be sold at / the spread Eagle ouer against the /
great North dore of S. Paules.

BROOKE, SAMUEL.

- (1)
- Melanthe*
- . 1615. B.M.

*Melanthe / Fabula pastoralis acta / cum / Iacobvs /
Magnae Brit. Franc. & Hiberniae / Rex, / Cantabrigiae
suam nuper mirseret, ibi- / demq ; Musarum, atque cius
animi gratia / dies quinque Commoraretur / Egerunt /
Alumni Coll. San. Et Individuae / Trinitatis. / Can-
tabrigiae / Excudebet Cautrellvs Legge / Mart. 27.
1615. /*

- (2)
- Scyros*
- . 1613. MS. in Cam.

*Scyros / Fabula Pastoralis acta (Cantabrigiae) coram /
Principe Charolo et comite Palatino / mensis Marty.
30 ; Ann^o. Dom / 1612 (? March 3, 1613. List Dram.
Per.) : Authore Dr. Brooke / Coll. Trin : /*

NOTE.—This is the first of three plays in Latin, in a folio, on paper, 72 leaves, about 60 lines on each page, the handwriting uniform, and of the seventeenth century. The other two plays are *Leander* (author unknown) and *Labyrinthus* by Haukesworth, neither a pastoral. *Vide* Retrospective Review, xii. 31, for Latin plays acted before the University of Cambridge ; *vide* also MS. Catalogue of Cambridge University Library, vol. ii. pp. 177–178. Some of the characters in the play are : Orontes, minister of the Thracian king, Alcastus, Ormmias, Syrenus, Nysus, Armidus, Caelia, Chloris, Lycida, Florinda, Elpinus, Menaclas, Coccodorus. The play is divided into five acts.

MONTAGUE, WALTER.

*The Shepherd's Paradise.** 1629. B.M.

*The Shepheard's Paradise. / A Comedy. / Privately
Acted before the Late / King Charles by the Queen's
Ma- / jesty, and Ladies of Honour. / Written by W.
Mountague, Esq ; . / London, / Printed for Thomas
Dring at the George in Fleet- / street nere St. Dunstons
Church. 1629.*

NOTE.—The reference to the "Late King Charles" shows that this date is probably a misprint. The date should be 1659; the following is another edition under this date, with a different title-page.

The / Shepherd's / Paradise. / A Comedy. / Privately Acted before the Late / King Charls by the Queen's Ma- / jesty, and Ladies of Honour. / Written by W. Mountague Esq; . / London, / Printed for John Starkey at the Miter, nere the / Middle Temple Gate in Fleet-street. 1659.

GOFFE, THOMAS.

The Careless Shepherdess.* Acted about 1629. B.M.
The Careles Shepherdess. / A / Tragi-Comedy / Acted before the King & Queene, / And at Salisbury-Court, with great / Applause. / Written by T. G. Mr. of Arts. / Pastorem Tittere pinques Pascere oportet oves, deduc-tum / ducere Carmen. / With an Alphabeticall Catalogue of all such Plays that ever were Printed. / London, / Printed for Richard Rogers and William Ley, / and are to be sould at Pauls Chaîne / nere Doctors commons, / 1656.

JONSON, BEN.

(1) Chlorinda. 1630. B.M.

Chlorinda. / Rites to Cgloris / And Her Nymphs. / Personated in a Masque, / at Court. / By the Queenes Maiesty / And her Ladies. / At Shrove-tide. / 1630. / Vnius tellus ante coloris erat. / London, / Printed for Thomas Walkley.

(2) The Sad Shepherd, or a Tale of Robinhood.* 1641. B.M.

The Sad / Shepherd : / Or, / A Tale Of / Robin-Hood. / Written / By / Ben: Iohnson. / Virg. Nec erubuit

sylvas habitare Thaleia. / London, / Printed M.DC.XLI.
The Workes of Benjamin Jonson. Printed by W.
Stansby, and . . sould by R. Meighen : London, 1616,
40. fol.

NOTE.—The title-page of vol. i. is engraved by W. Hole; the pagination is continuous. Vol. ii. has a printed general title-page with the imprint "For R. Meighen, 1640." It consists of twelve pieces, each except one having a special title-page, with dates 1631–1641, and grouped by the pagination into five divisions.

- (3) Pan's Anniversary; or, The Shepherd's Holyday.
Fol. 1641. B.M.

Pans / Anniversarie; / or, / The Shepherds / Holy-Day. /
The Scene / Arcadia. / As it was presented at Court
before / King James. 1625. / The Inventors, / Inigo
Jones. Ben Iohnson.

- (4) The May Lord.

NOTE.—Lost. May be identical with *Sad Shepherd*.

KNEVET, RALPH.

Rhodon and Iris.* Acted 1631. B.M.

Rhodon / And Iris. / A / Pastorall, / As It Was Pre- /
sented at the Florists / Feast in Norwich, / May 3,
1631. / Urbis & orbis gloria Flora. / London : / Printed
for Michael Sparke at the blew / Bible in Greene-arbour.
1631.

FLETCHER, PHINEAS.

Sicelides, a Piscatory Drama, or Pastoral acted at
Kings college in Cambridge. 1631. Bod. MS. 1615.
Sicelides / *Dramatis psonae.* / Prologus. / *Dicanus* nep-
tunes Priest. / *Nonnius* a Priest. / *Trynithius* an old man
fath. (?) to *Pernidus* & *Olinda*. *Trynithius* his seruant
Grophus / *Pernidus.* / *Olinda.* / *Thalander* cald *Atyches*

sonne to Glaucus & Circes enamourdd / on Olinda. /
 Glaucella a nimph sister to Thalander. / Alcippus friend
 to Thalander. / Cosma a wanton nymph. / Conchylio
 Cosma's page. / Pas a suitor of Cosmae's. / Fredecaldo
 an old man doting on Cosma. / Rimbombo a Cyclops
 enamourdd on Cosma / $\left. \begin{array}{l} \text{Serocca} \\ \text{Cancrone} \end{array} \right\} 2 \text{ fishermen. Two}$
 priests muti / Two nimphs mutae / Cuma Pernidus his
 page mutus / A chorus of $\left\{ \begin{array}{l} \text{fishers} \\ \text{singers (?) } \end{array} \right.$ Chorus / Se-
 quentium est mentio fantum / Glaucus a sea god /
 Circes / Salla a scornfull nimph / Mango (?) an En-
 chanter / Molorcha a sea monster sent by Neptune. /

NOTE.—The handprinting in this MS. (Bod. Rawl. 214), is for the most part very fair and legible. The play is 65 pp. in length, in addition a misplaced epilogue bound in upside down two pages further on with other MS. The following is a fair example of the verse :—

“ If I am siluer white so is thy cheeke
 Yet who for whitnes will condemne it
 If wrinkled oft thy forehead is not sleeke
 Yet who for frowning dare contemne it
 Boys full of folly youth of rage
 Both but a journey to old age.”

“ A fifth play was prepared by Phineas Fletcher of King's, entituled *Sicelides*, a Piscatory : the king departed in the morning, but this play was acted at the author's college in the evening. The serious parts of it are mostly written in rhyme, with chorusses between the acts, Pernidus's telling Armillus the story of Glaucus, Scylla, and Circe, in the first act, is taken from *Ovid's Metamorphoses*, l. xii., and Atyches's fighting with and killing the ork that was to have devoured Olinda, is an imitation of the story of Perseus and Andromeda in *Ovid's Metamorphoses*, l. ii., or the deliverance of Angelica from the monster by Ruggiero, in the *Orlando Furioso*, c. x. The scene lies in Sicily ; the time two hours.” The Retrospective Review, vol. xii. p. 32.

This play was written in 1615 and printed in 1631. The last statement is made upon the authority of A. W. Ward, for I have been unable to obtain a printed copy.

TATHAM, JOHN.

Love Crowns the End. A Pastoral. Written 1632. Printed 1640. B.M.

Love / Crownes / The End. / A Pastorall / Presented By / The Schollees Of / Bingham in the County of / Nottingham, in the yeare / 1632. / Written by Io. Tatham Gent. / Sed opus docere virtus. / London: Printed by I. N. for Richard Best, / and are to be sold at his Shop neere / Grayes-Inne-gate in Holborne. / 1640. /

ANON.

Florimene. A Pastoral presented at the Queen's command before the King at Whitehall. 1635. B.M. The / Argumen / of the Pastorall of Florimene / with the Discription of the / Scoenes and Intermedij. / Presented By The / Queenes Maiesties Command- / ment, before the Kings Maiesty in the / Hall at White-hall, on S. Thomas / day the 21. of December. / M.DC.XXXV. / London: / Printed for Thomas Walkley, neere / White-hall, 1635.

RUTTER, JOSEPH.

The Shepherd's Holiday.* Written 1635. B.M. The / Shepherds / Holy-Day. / A Pastorall Tragi- / Comaedic. / Acted Before Both Their / Maiesties At White-hall, / by the Queenes Servants. / With / An Elegie On The Death / of the most noble Lady, the Lady / Venetia Digby. / Vir. Nec erubuit Sylvas habitare Thalia. / Written by J. R. / London: / Printed by N. and I. Okes, for Iohn Benson, and / are to be sold at his shop in St. Dunstons / Church-yard in Fleetstreet. 1635.

SPEED, JOHN.

Stonehenge.* 1635. Not printed.

NOTE.—I have been unable to find a trace of this play, which I have sought as eagerly as any play in the entire Bibliography. John Speed was born 1595. He went to St. John's College, Oxford, afterward becoming a Fellow of St. John's. He died in 1640. "*Stonehenge*, a Pastoral—Acted before Dr. Rich. Baylie the president, and fellows of the said coll. in their common refectory, at what time the said doctor was returned from Salisbury, after he had been installed dean thereof an. 1635. The said *Pastoral* is not printed, but goes about in MS. from hand to hand." (!) *Athene*, ii. 660.

WILDE, G.

The Converted Robber. 1637. MS. in B.M.

The converted Robber A / Pastorall Acted by Collg.
1637. / Alcinous A robber turned by Castina to an
Innocent Sheapherd / Dorus A shepherd loveinge
Avonia. / Palamon Enamoured of Castina. / Jarbus An
old shepherde.

| | | | |
|-----------|---------------|---------|------------------|
| Autolicus | } Two Robbers | Castina | } Shepherdesses. |
| Conto | | Avonia | |

Clarinda Sister to Castina enamoured of Alcinous
followes / him by fame, / Alexis Clarinda in A Boys
Apparrell / Chromus father to Castine & Clarinda, only
spoken of. / The sceane / Salisbury Playne.

NOTE.—Wilde was a Fellow of St. John's, Oxford.

HEYWOOD, THOMAS.

(1) Amphrisa, the forsaken Shepheardesse. 1637. B.M.

(2) Apollo and Daphne. 1637. B.M.

Pleasant / Dialogves / And / Damma's, / Selected Out
Of / Lucian, Erasmus, Textor / Ovid, &c. / With
sundry Emblems extracted from / the most elegant

Iacobus Catsius. / As also certaine Elegies, Epitaphs,
and / Epithalamions or Nuptiall Songs; Anagrams and /
Acrosticks; With divers Speeches (upon severall /
occasions) spolen to their most Excellent / Majesties,
King Charles, and / Queene Mary. / With other Fancies
translated from Beza, / Bucanan, and sundry Italian
Poets. / By Tho. Heywood. / Aut prodesse solent, aut
delectare— / London, / Printed by R. O. for R. H. and
are to be sold by Thomas / Slater at the Swan in
Duck-lane 1637. /

NOTE—This little volume contains both *Amphrisa* and
Apollo and Daphne. In "The Table" the complete title
for *Amphrisa* is: "A Pastorall Drama called *Amphrisa*,
or the Forsaken Shepheardesse." But in the volume on
ten pages out of eleven, the play is entitled "*Pelopara and*
Alope," a title taken from two of the characters.

COWLEY, ABRAHAM.

Love's Riddle.* 1638. B.M.

Loves / Riddle. / A Pastorall / Comaedie; / Written, /
at the time of his being / Kings Scholler in West-
minster Schoole, / by A. Cowley. / London, / Printed
by John Dawson, for Henry Seile, and are to be sold at
the Tygres / head in Fleet-street over against / St.
Dunstons Church. 1638.

RANDOLPH, THOMAS.

Amyntas, or the Impossible Dowry. 1638. B.M.

Amyntas / Or The / Impossible Dowry. / A Pastorall
Acted / before the King & Queene / at White-hall. /
Written by Randolph. / Pastorem, Tityre, pinques /
Pascere oportet oves, diductum dicere Carmen. /
Oxford, / Printed by Leonard Lichfield, for Francis /
Bowman. 1638.

NOTE.—*The Muses Looking-Glasse* by Th. Randolph, printed in the same year as *Amyntas*, is not a pastoral. It is often coupled with the *Amyntas* as if it were. *The Muses Looking-Glasse* was originally called *The Entertainment* (*vide* Cockaine's Poems). The play was first licensed Nov. 25, 1630, under the name of *The Entertainment*, and from the office book it appears that it was acted in the summer of that year, *vide* 1st ed. in Bod. Lib.

GLAPTHORNE, HENRY.

Argalus and Parthenia. 1639. B.M.

Argalus / And / Parthenia. / As it hath been Acted at
the Court / before their Maiesties : / And / At the
Private-House in Drury- / Lane, / By their Maiesties
Servants. / By Hen. Glapthorne. / London, / Printed by
R. Bishop for Daniel Pakeman, / at the Raine-bow
neere the Inner Temple Gate. / 1639. /

SHIRLEY, JAMES.

Arcadia. 1640. B.M. Founded on Sidney's Arcadia.

See its later imitation Philoclea.

A / Pastorall / Called / The / Arcadia. / Acted by her
Majesties Servants / at the Phoenix in Drury / Lane. /
Written by Iames Shirly Gent. / London, / Printed by
I. D. for Iohn Williams, and F. Eglesfeild / and are to
be sould at the signe of the Crane / in Pauls Churchyard.
1640. /

BARON, ROBERT.

Gripus and Hegio ; or, The Passionate Lovers.

Pastoral 1647. B.M.

Gripus and Hegio was printed as part of a romance
by Baron called the Cyprian Academy. Gerard
Langbaine's Momus Triumphans, 1688.

PEAPS, WM.

Love in its Ecstasy. 1649. B.M.

Love / In it's / Extasie : / or, / The large Prerogative. /
A kind of Royall Pastorall written long / since, by a
Gentleman, student at / Æton, and now published. /
Multitudine Amicarum est salus. / London. / Printed by
W. Wilson for Mercy Meighen, Gabriell Bedell, / and
Thomas Collins, and are to be sold at their shop / at
Middle Temple gate. 1649.

DENNY, SIR WILLIAM.

The Shepheard's Holiday. 1651. MS. in B.M.

The Sheep- / heard's Ho- / liday. / (Title-Page.)

NOTE.—The Shepheard's Holiday. / A Palmer. /

“ Looke not with wandring Eyes to find
Such Pleasures here, as sport the mind.
Nor in the shining Dish to see
A costlie surfet's Cookerie.
No :—Harmelesse Shepheards do not ken
The darke-borne vice of Other men.
Here friendlie Bilkin shewes the way ;
As Mappes do veined Lands pourtray.
Sweet Innocence unsoil'd by Strife
He pencilles in the Shepheard's Life
But, least this Swaine disturbed be
I'le make a Curtaine of this Tree.” /

(First page of play.)

The date of the preface is June 1, 1651. There are
some very pretty songs in this play.

WILLAN, LEONARD.

Astraea ; or, True Love's Mirrour. 1651.* B.M. From
Romance of the same name.

Astraea, / Or, / True Love's Myrrour. / A / Pastoral. /
Composed / By / Leonard Willan, / Gent. / Pace floret

Amor, / Humilitate Innocentia. / London, / Printed by
R. White, for Henry Cripps, and Lodowick / Lloyd, and
are to be sold at their Shop in / Popes-Head-Alley.
1651.

FLECKNOE, RICHARD.

(1) Love's Dominion, a Dramatic Pastoral. 1654.
B.M.

Loves Dominion, / A / Dramatique Piece, / Full of Ex-
cellent Moraltie ; / Written as a Pattern for the Refor- /
med Stage. / Omne tulit punctum qui miscuit utile dulci. /
London, / Printed in the Year, / 1654.

(2) Love's Kingdom, a Pastoral Comedy. 1664. B.M.
Alteration of Love's Dominion.

Love's Kingdom. / A / Pastoral Trage-Comedy. / Not as
it was Acted at the Theatre / near Lincolns-Inn, but
as it was / written, and since corrected / By / Richard
Flecknoe. / With a short Treatise of the English Stage,
&c. / by the same Author. / London, / Printed by R.
Wood for the Author, / (page torn, date 1664 written
below.)

COX, ROBERT.

Actaeon and Diana. 1656. B.M.

Actaeon / And / Diana / With / A Pastorall Story of
the Nymph / Oenone ; / Followed / By the several con-
ceited humors /

| | | |
|----|---|--|
| Of | { | Bumpkin, the Huntsman. Hobbinall, the Shepheard Singing Simpkin, And John Swabber, the Sea-man. |
|----|---|--|

Printed at London by T. Newcomb, for the use of the /
Author Robert Cox. /

NOTE.—1673 is the date of the Collection "The
Wits," printed for Fr. Kirkman, in which this play

appeared later. Baker's date for the first edition of this play is incorrect.

LOWER, WM.

The Enchanted Lovers. 1658.* B.M.

The / Enchanted / Lovers : / A / Pastoral / By S^r. William
Lower / Knight. / Amico Rosa, Inimico Spina. / Hage : /
Printed by Adrian Vlack, / 1658. /

FORDE, THOMAS.

Love's Labyrinth ; or, The Royal Shepherdess. 1660.
B.M.

Love's Labyrinth ; / Or, / The Royal Shepherdess : /
A. Tragi-Comedie. / By Tho. Forde, Philothal. / Quid
Melius desidiosus agam ? / Fata viam invenient. /
Comica festina gaudet sermone Thalia. / London, /
Printed by R. and W. Leybourn, for William / Grantham,
and are to be sold at the Signe / of the Black Bear in
St. Pauls / Church-yard. 1660. /

NOTE.—It is uncertain whether this play was ever acted or not. Part of it, however, is borrowed from Gomer-sal's tragedy of *Sforza, Duke of Milan*. Scene in Arcadia. B. For a full account of the play, see Homer Smith : *Pastoral Influence, etc.*, Mod. Lang. Assoc., vol. 12, 1897, p. 387. This, as well as *Thracian Wonder*, is based upon Greene's *Menaphon*, but more closely so.

ENGLISH PASTORAL PLAYS

1660-1798

1. TRANSLATIONS. 1660-1798
2. ENGLISH PASTORAL PLAYS. 1660-1798
3. NOT IDENTIFIED. 1660-1798

1. TRANSLATIONS. 1660-1798

TASSO's *Aminta*. 1573.¹

(1) DANCER, JOHN.

Aminta translated from Torquato Tasso. 1660. B.M.
Aminta : / The / Famous Pastoral. / Written in Italian /
By / Signor Torquato Tasso. / And / Translated into
English Verse / By / John Dancer. / Together with
divers Ingenious / Poems. / London, / Printed for John
Starkey, at the Miter, / near the Middle Temple-gate /
in Fleet-street. 1660. /

(2) OLDMIXON, JOHN.

Amyntas. Trans. by Oldmixon. 1698. B.M.
Amintas. / A / Pastoral, / Acted at the / Theatre Royal. /
Made into English out of Italian from the *Aminta* of
Tasso, / by Mr. Oldmixon. / () London, / Printed
for Rich. Parker, at the Unicorn, under the / Piazza of
the Royal Exchange in Cornhil. 1698. /

NOTE.—The omission is a four-line quotation from Horace.

(3) DU BOIS, P. B.

Aminta. Pastoral Comedy by Tasso. Trans. 1726.
B.M.

¹ A delightful nineteenth-century translation of the *Aminta* is Leigh Hunt's *Amyntas*, London, 1820. What does Mr. Frederic Whitmore mean when, in his translation of the *Amyntas* (1900), he says, "Now for the first time rendered into English"? No less than ten translations, some very celebrated, preceded his.

L'Aminta, / Di / Torquato Tasso, / Favola Boscherechia / Tasso's Aminta, / A Pastoral Comedy, / In / Italian and English. / By P. B. Du-Bois, B.A. of St. Mary-Hall. / Laudetur, vigeat ; placeat, velegatur, ametur. / Oxford : / Printed by L. Lichfield, and Sold by Cha. / Combes in Oxford : and T. Combes, at the Bible / and Dove in Pater-Noster-Row, London. 1726./

NOTE.—This is a translation in English prose, the Italian on one side of the page, the English on the other.

(4) AYRE, WILLIAM.

Amintas. Dram. Past. trans. from Tasso. 1737. B.M.
Amintas / A / Dramatick Pastoral / Written Originally in Italian / By / Torquato Tasso / Translated into English Verse / By / Mr. William Ayre.

(5) STOCKDALE, PERCIVAL.

Amyntas of Tasso. Trans. 1770. B.M.
The / Amyntas / Of / Tasso. / Translated From The Original Italian / By / Percival Stockdale. / London, / Printed for T. Davies, in Russel-Street, Covent-Garden. / MDCCLXX.

GUARINI'S *Pastor Fido*. 1585.

(1) SETTLE, ELKANAH.

Pastor Fido. 1677. B.M.
Pastor Fido : / Or, The / Faithful Shepherd. / A / Pastoral. / As it is Acted at the Duke's Theatre. / Sylvestrem resonare doces Amaryllida Sylvas. Virg. / Licensed, Decemb. the 26th. 1676. / Roger L'estranger / London, / Printed for William Cademan, at the Popes-Head in the / Lower Walk of the New Exchange in the Strand, 1677. /

NOTE.—This is Fanshawe's translation done over.

(2) ROSSI, GIACOMO.

Il Pastor Fido. 1712. B.M.

The / Faithful Shepherd. / An / Opera. / As it is perform'd at the / Queen's Theatre / In The / Hay-Market. / London : / Printed by J. Gardynier in Cary-street, near Bos- / well-Court, in little Lincoln.-Inn-Fields, 1712.

NOTE.—This opera was performed in England, and is simply a rearrangement of Guarini.

(3) BELLAMY, DANIEL.

Pastoral Dialogues. Two scenes translated from Guarini's *Pastor Fido.* 1722. B.M.

Original / Poems / And / Translations : / Never before Publish'd. / By M. D. Bellamy. / London, / Printed in the Year, 1722. /

NOTE.—This contains (1) *The Languishing Lover*; (2) *A Simile*, from Guarini; (3) *The Bashful Shepherd*, from Guarini; (4) *The Coquet*, from Guarini's *Pastor Fido*; (5) *Love and Despair*, from Guarini's *Pastor Fido*, etc., etc.

(4) ANON.

The Faithful Shepherd. 1736. B.M.

The / Faithful Shepherd. / A / Pastoral Tragi-comedy, / Written in Italian, / By The / Celebrated Signor Cavalier Guarini. / Translated into English. / London : / Printed for Richard Montagu / the Corner of Great Queen-Street; John / Torbuck in Clare-Court; both near / Drury Lane; and Charles Cor- / Bett at Addison's Head without Temple-Bar. /

NOTE.—The date of this edition, which has an undated title-page, is often given as 1736. The Bodleian assigns this rearrangement of Fanshawe to 1735. In the Preface, the publisher says: "In this Edition we have chiefly follow'd the Translation of Sir Richard Fanshaw, . . . but

yet we hope great Improvements have been made by an ingenious Gentleman who would not permit us to prefix his Name."

(5) GROVE, WILLIAM.

The Faithful Shepherd. 1782. B.M.

The / Faithful Shepherd, / A / Dramatic Pastoral, / Translated Into English From The / Pastor Fido / of the / Cav. Guarini. / Attempted In The Manner of The Original. / Nunc scio quid sit amor. Virg. / London : / Printed By Francis Blyth ; / And Sold By G. Robinson, Pater-Noster Row ; / G. Mitchell, Old Bond Street, / And M. Davis, Piccadilly. / 1782.

NOTE.—This version is in blank verse.

Translations from Other Sources

MOTTEUX, PIERRE ANTOINE.

(1) The Temple of Love : A Pastoral Opera. 1706. B.P.L.

The / Temple of Love : / A Pastoral / Opera. / English'd from the Italian. / All sung to the same Musick. / By Signior J. Saggione. / As it is Perform'd at the / Queen's Theatre in the / Hay-Market. / By Her Majesty's Sworn Servants. / Written by Mr. Motteux. / London : / Printed for Jacob Tonson, within Gray's-Inn Gate next / Gray's-Inn Lane. / 1706.

(2) Love's Triumph. An Opera. 1708. B.P.L.

Love's Triumph. / An / Opera. / As it is Perform'd at the Hay-Market. / By P. Motteux. / London : / Printed for Jacob Tonson, within Gray's-Inn / Gate next Gray's-Inn Lane. 1708. /

LLOYD, ROBERT.

(1) *The Capricious Lovers.* 1764. Bod.

The / Capricious Lovers ; / A / Comic Opera. / as it is performed at the / Theatre Royal / In / Drury-Lane. / By Mr. Robert LLOYD. / The Music composed by Mr. Rush. / London : / Printed for R. Withy, at the Dunciad in Cornhill ; / W. Griffin, in Fetter-Lane ; Mr. Becket, / in the Strand ; and Mr. Davies, in Russel-Street, / Covent-Garden. 1764. / (Price Eighteen-pence.)

NOTE.—“*The Caprices d'Amour ou Ninette a la Cour*, written by Mr. Favart, is the groundwork of the following little piece.” Advertisement To The Reader.

(2) *Phillis at Court.* 1767. B.M.

Phillis / At / Court ; / A / Comic Opera / Of Three Acts. / As it is now performing, with great applause, / at the Theatre-Royal / In Crow-street, Dublin. / The Music by / Signior Tomaso Giordani. / London : / Printed for J. Williams, at No. 38, next the / Mitre Tavern, Fleet-Street. MDCCLXVII. / (Price One Shilling.)

NOTE.—This is an alteration of Lloyd's *Capricious Lovers*.

OZELL, JOHN.

Melicerta, An heroic Pastoral. Trans. from piece of the same name by Molière. Date (?).

ROLT, RICHARD.

The Royal Shepherd. 1764. B.M.

The / Royal Shepherd, / An / English Opera. / As it is Performed / At the Theatre-Royal / In / Drury-Lane. / The Music composed by Mr. Rush. / London : / Printed for W. Owen, at Homer's Head, near / Temple-Bar, and C. Moran, in the Piazza, / Covent-Garden. / (Price One Shilling.)

TENDUCCI, SIGNOR.

Amintas. 1769. B.M.

Amintas, / An / English Opera. / As perform'd at the / Theatre-Royal / In/Covent-Garden. / London : / Printed For T. Lowndes, In Fleet-street. / M.DCC.LXIX. / (Price One Shilling.)

NOTE.—This is an alteration of Rolt's *Royal Shepherd*, which was taken from Metastasio. Signor Tenducci took the part of Amintas. The play is heroic in nature, and bountifully sprinkled with operatic airs of no poetic value. The story was originally taken from Bk. iv. Ch. 10 of Quintus Curtius. Metastasio's opera was *Re Pasture*.

BICKERSTAFFE, ISAAC.

Daphne and Amintor. 1765. Cam.

Daphne and Amintor. / A / Comic Opera, / In / One Act, / As it is Performed at the / Theatre Royal / In / Drury-Lane. / London : / Printed for J. Newbery, W. Griffin, / W. Nicoll, and Becket and De Hondt. / MDCCLXV.

NOTE.—Taken from the *Oracle* of M. St. Foix. Bickerstaffe's own translation, with introduction, etc. See also Mrs. Cibber's *Oracle*. This play is not pastoral, except for the nomenclature and an "oracle."

BURNEY, CHARLES.

The Cunning-Man. 1766. B.P.L.

The / Cunning-Man / a / Musical Entertainment / In Two Acts / As it is Performed at the Theatre Royal in Drury Lane. / Taken from the Devin du Village of Mr. J. J. Rousseau, And / Adapted to his Original Music. / by / C. Burney. / Price 5sh / London. Printed and sold by R. Bremner, Opposite Somerset House in the Strand. / Of whom may be had This Opera Printed separately for the German Flute and Guitar. /

NOTE.—This contains some very pretty songs; the above title-page is from a probable first edition Libretto. See Supplement to Bell's *Brit. Theatre*, n.d., vol. ii.

DIBDIN, CHARLES.

Shepherdess of the Alps. 1780. Bod.

The / Shepherdess of the Alps : / A / Comic Opera, /
In / Three Acts. / As it is performed at the / Theatre-
Royal / In / Covent-Garden. / London : / Printed for G.
Kearsly, No. 46, Fleet-street. / M, DCC, LXXX.

NOTE.—Genest, vol. 6, p. 145, *Shepherdess of the Alps* :
“Adelaide is inconsolable for the loss of her husband—she
had built a tomb to his memory, and had resided near it
for about two years—Young Bellemine is so charmed with
the accounts which he has heard of her, that he turns
shepherd for her sake—the Marquis and his wife, with the
Abbé and the Count, arrive at the village in Savoy, where
the scene lies—the Abbé attempts to carry off Adelaide by
force—she is rescued by young Bellemine—at the con-
clusion, she is, but with difficulty, prevailed on to marry
him—the Count makes love to Jeannotte, supposing her to
be the Shepherdess of the Alps—this Opera in 3 acts is
attributed to Dibdin—it is a poor piece.” Taken from the
French. B.

2. ENGLISH PASTORAL PLAYS. 1660-1798

WEBSTER, JOHN.

The Thracian Wonder. 1661. B.P.L.

The / Thracian / Wonder. / A Comical / History. / As
it hath been several times Acted / with great Applause. /
Written by John Webster and / William Rowley. /
Placere Cupio. / London : / Printed by Tho. Johnson,
and are to be sold by Francis Kirkman, / at his Shop

at the sign of John Fletchers Head, over / against the
Angel-Inn, on the Backside of St. Cle- / ments, without
Temple-Bar. 1661. /

KILLIGREW, THOMAS.

Bellamira. 1663. B.P.L.

The First Part / Of / Bellamira her Dream : / or,
The / Love of Shadows. / A / Tragi-Comedy, / The
Scene Naples and Sicily. / Written in Venice, / By /
Thomas Killigrew. / Dedicated / To The / Lady Mary
Villers / Duchesse / Of / Richmond and Lenox. /
London : / Printed by J. M. for Henry Herringman,
and are to be / Sold at his Shop at the sign of the Blew
Anchor, in / the lower Walk of the New-Exchange.
1663.

SHADWELL, THOMAS.

The Royal Shepherdess. 1669. B.M.

The / Royal / Shepherdess. / A / Tragi-Comedy, /
Acted / By his Highness the Duke of York's / Servants. /
Non Invis videt immodulata Poemata Judex. / Hor. de
arte Poet. / London, / Printed for Henry Herringman,
at the Sign of the Blew-Anchor, in the Lower-walk of
the / New-Exchange.

NOTE.—Taken from Mr. Fountain's play called *The
Rewards of Virtue*.

AUBREY, JOHN.

The Country Revell, or the Revell of Aldford. 1669 (?).
Bod. MS.

NOTE.—This is written on "foll. 6-24 of some Interroga-
tiones and depositions administered to, or made by Samuel
Toorey, an attorney, in the matter of a trial by Edward
Smith *v.* William and Mary Griffith and Thomas Gayley,
in 1635, in which Roger Aubrey was concerned." See
Bod. Cat. for additional statement: written in 2nd half

of eighteenth century. This is manifestly a printer's error. The handwriting is of the second half of the seventeenth century. In 1696 Aubrey issued the only printed book of his lifetime, a collection of ghost stories. He died at Oxford in June, 1697. This good-humoured, careless antiquarian aided Anthony à Wood in his *Antiquaries of Oxford*, published in 1674. The manuscript of this drafted play is something atrocious; it was a half-day's work, with the help of a glass, to make out even the brief list of *dramatis personæ*. I was able to decipher most of the names. They are: Lady Euphrasia, Ralph the Footman, Justice Wagstaffe, Squire Fite-all, Fastidious Overwean, Capt. — Quarilsome Sowgelder, — Hugh, the Vicar, Country {Wenches }? Collin, / Squeaker a Shee—Ballad Singer, —(?) May-Pole; the Watch; the scene Aldford in Cheshire by y^e River Dee, St. Petersday, 1669.

Entries: Act 1, Scene 1. Enter Country Wenches. (Sc. 1, written out; conversation among country girls, some ballads sung, a "Daunce" Sample of ballad—

"Downe lay the Shepheard Swayne, bonny and demur,
Sighing for his love in vain," etc.

The rest is not entirely legible.) Act. 1, Scene 2. Enter Phyllis sola. . . . Damon. Insert an Amorous Colloquiae. (Blank page.) Act 1, Scen: 3. nobl Room or garden. Enter S^r Eglamour Courtoise, Lady Euphrasia, and Lady Pamela. (Blank page, entries on margin of page, stage directions; and blocks of outlining on opposite page, which is document, for example: "he cannot endure a fiddle nor dance. Keeps his wife severely, pinches her, passionately in love with Delia the Dayry Mayd," etc.) Act. 2, Scel. 1. Enter Mrs. Galacious . . . sola. (Blank page: blocks of outlining on opposite margin of document.) Act 2. Scene 2, enter Sowgeld, winds his horn and — (?) Entr Gypsy Dame &c. (Blank page, nothing on opposite margin.) Act 2, Sene 3, a faire Roome, entr S^r Eglamour, lady Euphrasia, lady Pamela, to them S^r Eubele Nestor — (?) (Blank page—nothing on opposite documentary margin.)

(Then follows a fragment of a page, which I was unable to make out at all ; on the opposite page, blocks of outlining ; after the illegible page, two pages filled in, and margins of documents also.) Act 3, Scen 1. (Some illegible directions and a blank page ; entries on opposite margin.) Act 3, Scene 3 ; an ale-house, &c. (Written out, also opposite margin filled in.) (A blank page, opposite margin filled in.) Act 3, Scene 4. — (?) Entr Country fellowes, and country wenches, and the melancholy shepheard and shepheardesse and ye Gypsies, and Lady of y^e Maypole. (?) Dance. (In margin : "A Morris Dance." Opposite margin blank. Act 4, Scene 1 : The Queen. Entr Bayliffe, &c. (Partially blank page, then on second half : "Act 4, Scene 2." ; filled out.) Act 4, Scene 3rd (Half-page blank, then : "Act 4. Scen. 4 : Farm House" ; directions illegible, and remainder of page blank. Nothing on documentary margins.) Page filled in, also opposite margin. Act. 5. Scen. 1. Drunken quarrels, &c. (Blank page opposite, margin blank.)

With unlimited time at one's service, I think it might be possible to reconstruct this play. In all probability it would be worth while for some one wishing a pastoral plot, for John Aubrey was something of a genius.

CARLETON, R.

Conceal'd Royalty, or the May Queen. 1674. Bod. MS.

Conceal'd Royalty / or the / May Queen / A / Pastoral / as it was privately represented / written by R. Carleton. / 1674. /

NOTE.—This MS. is in the Bod. MS. Eng. Poet. d. 2. It is 30 pp. in length.

CROWNE, J.

Calisto. 1675. B.P.L.

Calisto : / or, / The Chaste Nymph. / The Late / Masque / At / Court, / As it was frequently Presented there, /

By several Persons of Great Quality./ With the Prologue, and the Songs / Betwixt The Acts. / All Written by J. Crowne./ London / Printed by Tho. Newcomb, for James Magnes and Richard Bentley, / at the Post-Office in Russell-street in Covent Garden. 1675.

ANON.

Constant Nymph, or Rambling Shepherd. 1678. Bod.

Founded on Lucia in Sidney's Arcadia.

The / Constant Nymph : / Or, The / Rambling Shepheard. / A pastoral. / As it is Acted at the Duke's Theater. / Written by a Person of Quality. / Licensed, August the 13th, 1677. / Roger L'Estrange. / London, / Printed for Langley Curtis in Goat-Court on Ludgate-Hill. / 1678.

TUTCHIN, JOHN.

The Unfortunate Shepherd. A Pastoral. 1685. B.M.

The / Unfortunate / Shepherd. / A / Pastoral. / London, / Printed for Jonathan Greenwood, at the / Black Raven in the Poultry. / 1685.

NOTE.—This pastoral piece was printed separately in a thin 4to, and not with Tutchin's poems, as Baker says.

MOTTEUX, PIERRE ANTOINE.

The Novelty. Every Act a Play. I. Thyrsis. 1697.

B.P.L.

The / Novelty. / Every Act a Play. / Being / A short Pastoral, Comedy, Masque, Tragedy, / and Farce after the Italian manner. / As it is Acted at the / New-Theatre / in / Little Lincolns Innfields, / By His Majesty's Servants. / Written by Mr. Motteux, and other hands. / Haud facile emergunt—Juvenal. / London, / Printed for Rich. Parker at the Unicorn under the

Piazza of the / Royal Exchange, and Peter Buck at the sign of the Temple, at the / Temple-gate in Fleet-street. 1697.

Lately publish'd, a Plot, and no Plot, a Comedy by Mr. Dennis. / In a few days will be publish'd, the Intreagues of Versailles: Or, a Jilt in all Humours, a Comedy by Mr. Durfey.

NOTE.—This is a short one-act play. Bound in with the same Boston Public Library volume, and prefixed to *Beauty in Distress*, is a dissertation on the drama by a Divine of the Church of England. *Thyrsis*, although commonly credited to Motteux was, by Motteux's own statement, written by Oldmixon. *Vide* Preface to Play.

ANON.

Unnamed Play. Late seventeenth century. No. 29496 MS. in B.M.

After a Representation of that horrid / Storm describ'd in the Prologue follow- / ing, And first Scene of the Play, / Enter (hurry'd in betwixt two Winds) / Night, woman cover'd over with a / Sable Mantle, torn and disorder'd by the / Storm. / (The prologue follows.)

Act 1. Sce. 1. Nicetis, Maclitus, & Byarchus.

Nicetis. Behold the dawning light, give Dae unto
The gentle murmurings of the Morning Air,
Which is High Heav'ns Sacred Bell, that calls
The drowsy Birds, to pay their homage to
The rising Sun.

ANON.

Arcadia. Eighteenth century MS. in B.M.

Arcadia / Or the Oracle / a Play / in five Acts / Founded on / Sir Philip Sidney's / Arcadia /

NOTE.—Four pages wanting. Five acts; fair hand; songs; part prose, part verse.

DAVIDSON, THOMAS.

- (1) Maria, an Opera. Eighteenth century MS. in B.M.
 Maria. / an Opera. / Act ye First. / Scene the First. / &c.
 (2) The Shepherd of Snowdon. A Musical Afterpiece.
 . B.

NOTE.—After looking far and wide for the "Shepherd,"
 I have had to give up the search—for the present.

MOORE, THOMAS,

- The Arcadian Lovers. d. ? Bod. MS.
 The Arcadian Lovers, or Metamorphosis / of Princes.

NOTE.—MS. Bod. Rawl. 14496. Early eighteenth century. Sir Th. Moore died in 1735. He was a native of Surrey. He wrote a miserable tragedy in blank verse called *Mangora*. The *Dic. Nat. Biog.* makes no mention of the MS. Arcadian Lovers. "Mirata, a pastorall," included in the same folio MS. vol., is not a dramatic pastoral.

OLDMIXON, JOHN.

- Grove, or Love's Paradise. 1700. B.M. Opera.
 The / Grove, / or, / Love's Paradise. / An / Opera, /
 Represented at the Theatre / Royal in Drury-Lane. /
 Aut famam sequere, aut Sibi Convenientia singe. / Hor.
 Art. Poet. / By Mr. Oldmixon. / London, / Printed for
 Richard Parker at the Unicorn under the Piazza / of
 the Royal Exchange in Cornhill. 1700. /

NOTE.—Author asserts this play has neither trans. nor
 paraphrase; was intended for a pastoral, but heroic
 characters through last three acts, rather took it out of that
 sphere. Music by Purcell.

CONGREVE, WM.

- (1) The Judgment of Paris. 1701. B.M.
 The / Judgment / of / Paris : / A / Masque. / Written

by Mr. Congreve. / *Vincis utramque Venus*. *Ov. Art. Am. Li. 1.* Set severally to Musick, by Mr. John Eccles, Mr. Finger, / Mr. Purcel, and Mr. Weldon. / *Invitot pretiis ammos, & præima ponit.* *Virg. Aen. 5.* / *Nemo ex hoc Numero—non donatus abibit.* *Ibid.* / London, / Printed for Jacob Tonson at Gray's-Inn-Gate, next / Gray's-Inn-Lane. 1701. /

(2) *Semele*. An Opera. 1707.

NOTE.—This appeared for the first time in 4to form 1707. I have been unable to find a first edition.

MOTTEUX, P.

(1) *Acis and Galatea*. Masque. 1723. B.M.
Acis and Galatea : / A / Masque. / As it is Performed
 at the / Theatre-Royal / in Drury-Lane, / By His /
 Majesty's Servants. / Set to Music / By Mr. John Eccles, /
 Master of His Majesty's Band of Music. / (Five-line
 quotation from Shakespeare's *Merchant of Venice*.)
 London, / Printed for J. Roberts, near the Oxford-
 Arms / in / Warwick-Lane. M. DCC. XX. III. /

NOTE.—*Dic. Nat. Biog.* says "produced" in 1701.

(2) *Roger and Joan*. 1739. Bod.
Roger and Joan ; / Or The / Country Wedding. / A
 Comic Mask : / As it is Acted at the / Theatre-Royal in
 Covent-Garden. / With several New Songs ; / Set to
 Musick by Mr. Lampe. / London : / Printed for T.
 Cooper, at the Globe in Paternoster-Row, and sold
 by the Booksellers of Lon- / don and Westminster.
 MDCCXXXIX.

NOTE.—I believe this to be the much-discussed *Country Wedding*. It is a rescript of the vulgar scenes in Motteux's *Acis and Galatea*.

ANON.

Fickle Shepherdess. 1703. B.M. Alteration, to 3 acts, of Randolph's Amyntas. 1638.

The / Fickle Shepherdess : / As it is Acted / In The / New Theatre / In / Lincolns-Inn Fields. / By / Her Majesties Servants. / Play'd all by Women. / London, / Printed for the Author, and sold by William Turner, / at the Angel at Lincolns-Inn Back Gate ; William / Davis at the Black Bull in Cornhill, and John Nutt / near Stationers-Hall. Price One Shilling, 1703./

GREBER, GIACOMO.

Loves of Ergasto. 1705. B.M.

The / Loves of Ergasto. / A / Pastoral. / Represented at the Opening of the / Queen's Theatre / In The / Hay-Market. / Compos'd by / Signior Giacomo Greber. / London, / Printed for Jacob Tonson, within Grays-Inn Gate next / Gray's-Inn Lane. 1705. /

NOTE.—Italian and English are side by side in this libretto of 23 pages' length.

ASTON, ANTHONY.

Pastora ; or, the Coy Shepherdess. 1709. B.M. Opera. The Coy Shepherdess / A / Pastoral / As it was Acted / At / The Theatre Royal. / habilarunt dii quoque Sylvas. / Virg. Eclog. 2. / By Antho: Aston, Comedian. / Dublin : / Printed by Cornelius Carter, for the / Author. Anno Dom. 1709. /

Pastora : or, The / Coy Shepherdess. / An / Opera. / As it was Perform'd / By His Grace the Duke of / Richmond's Servants, / At / Tunbridge-Wells, / In the Year 1712. / Written by / Anthony Aston, Comedian. / Habilarunt Dii quoque Sylvas. Virg. / The Second Edition. / London, / Printed for the Author, and Sold

by E. Curll, at / the Dial and Bible against St. Dunstan's Church in / Fleetstreet, and at his Shop on Tunbridge-Walks. 1712. /

NOTE.—In the first edition there are, a dedication to "Illustrious Patrons," a page of heroic couplets inscribed to Aston by Tho. Griffiths, a Prologue, and a short Epilogue, which are not in the second. The second edition is very rare. The British Museum copy is bound in with Aston's *Fool's Opera*, which has in the frontispiece a medallion effigy of Aston, and which contains also a life of this celebrated comedian, written by himself. Baker speaks of the 2nd ed. as the 1st. The 1st ed. was called simply *Coy Shepherdess*, and was published in 1709 in Dublin. Both eds. are in B.M.

WINCHELSEA, ANNE, COUNTESS OF.

Aristomenes: or The Royal Shepherd. Trag. 1713.
B.M.

Miscellany / Poems, / On / Several Occasions. / Written by a Lady. / London: / Printed for J. B. and Sold by Benj. Tooke at / the Middle-Temple-Gate, William Taylor in / Pater-Noster-Row, and James Round in / Exchange-Alley, Cornhill. 1713. /

NOTE.—Aristomenes begins on p. 295 of this general collection of poems. The poems are entered in the B.M. Catalogue under the name of "Finch," and not "Winchelsea." Genest: *Some Account of the English Stage*, vol. x. p. 153. 1832. Pausanias, in his *Messenica*, relates history of Aristomenes.

GAY, JOHN.

(1) The What d'ye Call It. A Tragi-Comi-Pastoral Farce. 1715. Bod.

The / What D'Ye Call It: / A / Tragi-Comi-Pastoral / Farce. / By Mr. Gay. / Spirat Tragicum satis, & feliciter

audet. / Hor. / London : / Printed for Bernard Lintott
between the / two Temple Gates in Fleet-street. /

(2) *Dione*, a Pastoral Tragedy. 1720. Bod.

Dione. / A / Pastoral Tragedy. / Sunt numina amanti, /
Saevit et injusta lege relicta Venus. / Tibull. Eleg. 5.
Lib. 1

NOTE.—This play is in the second vol. of Gay's Poems,
pr. in London for Jacob Tonson, etc., 1720.

(3) *Acis and Galatea*. 1732. B.M.

Acis and Galatea : / An English / Pastoral Opera. / In
Three Acts. / As it is Perform'd at the / New Theatre
in the Hay-Market, / Set to Musick / By Mr. Handel. /
London : / Printed for J. Watts at the Printing-Office
in / Wild-Court near Lincoln's-Inn Fields. / MDCCXXXII. /
(Price six Pence.) /

ANON.

Dione. 1733. (B.)

NOTE.—Baker says that this play was taken professedly
from Gay's *Dione*, and set to music by Mr. Lampe.

CIBBER, COLLEY.

(1) *Myrtillo*. 1716. Bod. Pastoral Interlude.

Venus And Adonis. / A Masque. / And *Myrtillo*. / A /
Pastoral Interlude. / (1777)

NOTE.—This interlude appears in a volume of Colley
Cibber's plays, printed in London, 1777.

(2) *Love in a Riddle*. 1729. B.M.

Love / In A / Riddle. / A / Pastoral. / As it is Acted at
the / Theatre-Royal, / By / His Majesty's Servants. /
Written by Mr. Cibber. / London : / Printed for J.
Watts, at the Printing-Office in / Wild-Court near
Lincolns-Inn Fields. / MDCCXIX. (Price 1s. 6d.)

NOTE.—This somewhat long play appears in 8vo form,
with a misprinted date "1719," instead of 1729, upon the

title-page. Later during the same year *Damon and Phillida* was excerpted from it.

(3) *Damon and Phillida*. 1729.

DIBDIN, CHARLES.

Damon and Phillida. 1768. B.P.L. / B.M.

Damon and Phillida / A Comic Opera, / as it is Per-
form'd at the / Theatre Royal / in / Drury Lane / Com-
posed by / Mr. Dibdin / for the Voice Harpsichord or
Violin. / London. Printed for C. and S. Thompson,
No. 75 St. Paul's Church-Yard. /

NOTE.—This is Dibdin's own excerpt from Cibber's
Love in a Riddle, and not Cibber's excerpt, also called
Damon and Phillida.

Damon and Phillida. / Altered from Cibber into a /
Comic Opera. / With the Addition of / New Songs and
Chorusses. / As it is performed at the / Theatre Royal /
In / Drury-Lane. / The Music entirely new composed
by / Mr. Dibdin. / London : / Printed for W. Griffin, at
Garrick's Head, in / Catharine-street, Strand. 1768. /
(Price 1 s.) /

NOTE.—This is another edition of Dibdin's excerpt
published in the same year.

HUGHES, JOHN.

(1) *Cupid and Hymen's Holiday*. Lond. 1703 (?).
B.P.L.

NOTE.—This pretty one-page pastoral masque has no
title-page.

(2) *Apollo and Daphne*. A Masque. 1716. B.M.
Apollo and Daphne. / A / Masque. / Set to Musick, /
And Perform'd at the Theatre Royal / in Drury-Lane. /

Protinus alter amat, fugit altera nomen aman- / tis.
Ovid. / London : / Printed for Jacob Tonson, at Shake-
spear's Head over-against / Catherine-street in the
Strand. 1716. /

NOTE.—Set to music by Dr. Pepusch, scene in the
Valley of Thessaly.

THEOBALD, LEWIS.

Pan and Syrinx. 1718. B.M.

Pan / And / Syrinx : / An / Opera of One Act, / As it is
Perform'd at the Theatre / in Lincoln's-Inn-Fields. /
Written by Mr. Theobald, / And / Set to Musick by
Mr. Galliard. / Panaq ; cum prensam sibi jam Syringa
putaret, / Capore pro Nymphae Calamos tenuisse
palustres. / Ovid. / London : / Printed for W. Mears, J.
Browne, and / F. Clay, without Temple-Bar. 1718. /
(Price 6 d.)

NOTE.—I find no trace of the 1717 ed. of which Baker
speaks.

ANON.

Whitsuntide ; or, The Clown's Contention. 1722. (B.)

NOTE.—Pastoral, acted at Lincoln's Inn Fields, but not
printed B.

BELLAMY, DANIEL, Sen. and Jun.

(1) The Absent Nymph ; or the Doating Swain. 1723.

B.P.L. Musical Interlude.

NOTE.—This is an invocation to the God of Sleep ; in
which both Strephon, the suffering lover, and Myrtillo, his
friend, invoke. The thing is a trifle of three pages' length,
neither musical nor pretty, and eminently adapted to
"College-Boarding-School" performances. I have not yet
identified its source. The name of the charming nymph
who makes the invocation necessary is Sylvia. Baker gives
the date as 1739 ; this is not correct ; see notes to Rival
Nymphs.

- (2) *The Rival Nymphs ; or, The Merry Swain.* 1723. B.P.L.

The Young Ladies / Miscellany ; or, / Youth's / Innocent and Rational / Amusement. / To which is Prefixed, / A Short Essay on the Art of / Pronunciation, and the great / Advantage arising from an Early Practice / of it in Publick. / Adorn'd with Cuts. / Written for the particular Diversion and / Improvement of the Young Ladies of Mrs. / Bellamy's School, in Old Boswel-Court, near / Temple-Bar. London : / Printed by E. Say, for the Author ; and sold only / by Mrs. Bellamy, at her school afore said ; and / Mrs. Wood, at the College, in Bury, in the county / of Suffolk, MDCCXXIII.

The / Rival Nymphs : / Or, The / Merry Swain. / A / Pastoral Comedy, / To be Perform'd / By the Young Ladies of Mrs. Bellamy's / School, as One of their Annual Pub- / lick Exercises. / Printed in the Year MDCCXXIII.

Contents : (1) Dedication to the author's " Affectionate, and much Respected Sister, Mrs. Hannah Wood." (2) A Preface. (3) A List of subscribers for the volume. (4) *Vanquish'd Love : or the Jealous Queen.* (5) *Innocence Betray'd : or the Royal Impostor.* (6) *The Rival Nymphs : or the Merry Swain.* (7) Two Scenes from Guarini's *Pastor Fido*. (8) A few short poems. (9) *The Cambrian Patriot.* (10) A few familiar letters to young ladies upon Education, Religion, Female Accomplishments, Innocent Recreations, Marriage, etc.

- (3) *Love Triumphant ; or, The Rival Goddesses.* A Pastoral Opera. 1722. B.M.

Love Triumphant : / or, / The Rival Goddesses. / A / Pastoral Opera. / Perform'd on Easter-Monday, / By

the Young Ladies of Mrs. Bellamy's / School (as their publick Breaking-Up Exercise) with the General Applause and / Approbation of Their Friends. / To which are Added, / Some Original Poems, and / Translations. / Never before Publish'd. / The Shafts of Beauty irresistless are ; / But She that's Virtuous still outshines the Fair. / London / Printed for, and Sold only by Mrs. Bellamy, / at her School in Old Boswel-Court, near / Clement's Inn: 1722. /

NOTE.—Baker gives the date as 1740. In the case of the Bellamy plays, Baker's dates are not reliable.

PENNECUIK, ALEXANDER.

Corydon and Cochrania. 1723. (B.)

NOTE.—"This was on the nuptials of James, Duke of Hamilton, 1723." B.

RAMSAY, ALLAN.

Gentle Shepherd. 1725. B.M.

The / Gentle Shepherd ; / A / Scots Pastoral Comedy. / By Allan Ramsay. / The Gentle Shepherd sat besides a spring, / All in the Shadow of a bushy Brier, / That Colin hight, which well cou'd pipe and sing, / For he of Tityrus his songs did lere. / Spencer, P. 1113. / Edinburgh : / Printed by Mr. Tho. Ruddiman, for the Author, / Sold at his Shop near the Cross, and by Mr. Thomas Long- / man in Pater-noster-Row, and Mr. James M'Ewin, oppo- / site to St. Clement's Church, Book-sellers in London, and by / Mr. Alexander Carmichael in Glasgow. 1725. /

(1) CIBBER, THEOPHILUS.

Patie and Peggy ; or, The Fair Foundling. 1730.
B.M. / H.C.

Patie and Peggy : / Or, The / Fair Foundling. / A / Scotch Ballad Opera. / As it is Acted at the / Theatre-Royal in Drury-Lane. / By His Majesty's Servants. / Vix ea nostra voco. / With the Musick prefix'd to each song. / London : / Printed for J. Watts at the Printing-Office in / Wild-Court, near Lincoln's-Inn Fields. / MDCCXXX (Price 1s.)

NOTE.—Ramsay's *Gentle Shepherd*, reduced to one act.

(2) VANDERSTOP, CORNELIUS.

The Gentle Shepherd. Comedy alt. from Ramsay.
1777. B.M.

The / Gentle Shepherd, / A / Dramatic Poem. / In Five Acts. / Done Into English / From the Original of / Allan Ramsay, / By Cornelius Vanderstop. / The gentle Shepherd sate beside a Spring, / All in the Shadow of a bushy Brier ; / That Colin Hight, which well cou'd pipe and sing, / For he of Tityrus his Songs did lere. / Spencer, p. 1113. / London, / Printed for the Author ; and Sold by Walter Shropshire / No. 158. New Bond-Street, J. Bew in Paternoster-Row, / all the Booksellers and Stationers in Town and Coun- / try ; and to be had also of the Author at No. 9 Princes- / Street, Hanover Square. 1777. / (Price One Shilling and Sixpence.)

(3) LINLEY, GEORGE.

The Gentle Shepherd. 1781(?). B.P.L.

The / Overture, Songs, & Duetts, / in the Pastoral Opera / of the / Gentle Shepherd, / as Performed at the / Theatre Royal in Drury Lane. / Price 5s. / London. / Printed for S. A. & P. Thompson N°. 75, St. Pauls Church Yard : / where they may be had / The Entertainment of the Camp & Selima & Azor by Mr. Linley. /

- (4) TICKNELL, RICHARD.

The Gentle Shepherd. Past. alt. from Ramsay. 1781.

- (5) WARD, W.

The Gentle Shepherd. Scots Past. Com. trans.
1785 (?). B.M.

A / Translation / Of The / Scots Pastoral Comedy, /
The / Gentle Shepherd / Into / English, / From / Allan
Ramsay's Original, / By W. Ward. / Here native inno-
cence and mirth are seen / No high flown phrases, and
as few that's mean ; / Virtue and beauty here regale the
sense, / The best of Substitutes for eloquence. / Lon-
don : / Printed for G. G. J. and J. Robinson, No. 25,
Pater-noster- / Row ; E. Elliot, and W. Creech, Edin-
burgh. / And / Sold by the Author at his House,
Musselburgh. /

- (6) SHIRREFS, ANDREW.

Jamie and Bess. 1787. B.M.

Jamie And Bess / Or / The Laird in Disguise, / A /
Scots / Pastoral Comedy. / In / Imitation Of The /
Gentle Shepherd. / By Andrew Shirrefs A.M. / Orus,
quando ego te aspiciam ? quandoque licebit, / Nunc
Veterum libris, nunc somno et inertibus horis, / Ducere
sositae jucunda oblivia vitae ? / Hor. Sat. VI. Lib. II.
/ Aberdeen : / Printed and Sold by the Author. /
M, DCC, LXXXVII. / (Price 1s. 6d.)

- (7) TURNER, MARGARET.

The Gentle Shepherd. A Scotch Pastoral, attempted
in English from the Scotch of Allan Ramsay. 1790.
B.M.

The / Gentle Shepherd, / A Scotch Pastoral. / By Allan
Ramsay. Attempted In English / By Margaret Turner
/ London : / Printed For The Author, By T. Bensley ; /
And Sold By G. Nicol, Bookseller To His Majesty, In

Pall-Mall ; / And By Mrs. Turner, No. 56, Upper
Norton Street, / Portland Road. M, DCC, XC. /

(8) BONNOR, CHARLES.

The Gentle Laird. n.d.

NOTE.—“It was founded on the popular Scotch drama of *The Gentle Shepherd*, the lovers of which piece were brought forward in their married state, with their infant bairns, and produced an interesting and impressive effect. Not printed.” B.

(9) M'LAREN, A.

The Gentle Shepherd. 1811. B.M.

Spite And Malice ; / Or, / A Laughable Accident : /
A Dramatic Sketch. / To Which Is Added, / An Humble
Attempt / To Convert / The Gentle Shepherd / Into
English Prose. / In Two Acts. / By A. Maclaren, /
Author Of / The Coup-de-main, Siege of Perth, British
Carpenter, First / Night's Lodging, What News from
Bantry-bay, Old England / for ever, (and 10 more
titles), etc. etc. etc. / London : / Printed And Sold For
The Author, / By A. Macpherson, Russell-court,
Covent-garden / 1811. / Price Sixpence. /

ANON.

The Judgment of Paris ; or, The Triumph of Beauty.
1731. B.M.

The / Judgment of Paris ; / Or, The / Triumph of
Beauty. / A Pastoral Ballad Opera / Of One Act. / As it
is Perform'd at the / Theatre-Royal / In / Lincoln's-Inn
Fields. / Arbiter es formae : certamina siste Dearum, /
Vincere quae forma digna sit una duas. / Ovid. /
London, / Printed : And Sold by J. Roberts in War-
wick-Lane. / MDCCXXXI. / (Price Six Pence.) /

CAREY, HENRY.

Teraminta. 1732. B.M.

Teraminta. / An / Opera. / As it is Perform'd at the / Theatre Royal / In / Lincoln's Inn Fields. / Written by Mr. Carey, / And set to Musick by / Mr. John Christopher Smith. / London, / Printed by J. Watts; And sold by John / Shuckburgh at the Sun near the Inner- / Temple-Gate in Fleetstreet. 1732.

CIBBER, THEOPHILUS.

Damon & Daphne. 1733.

NOTE.—“Pastoral, of two acts, ascribed to Theophilus Cibber. Acted at Drury Lane, May, 1733; but without success, as appears from *The Grub Street Journal*, May 24, of that year.” B. Some numbers of the *Grub Street Journal* are in the Bodleian, but not the desired number. I have been unable to discover more about the play than is given by Baker.

HOADLY, JOHN.

(1) Love's Revenge. Dramatic Pastoral. 1734. B.M.
Love's Revenge. / A / Dramatic Pastoral / In / Two Interludes. / Set to Musick by Dr. Greene. / London; / Printed in the Year MDCCXXXIV. /

(2) Phoebe. Pastoral Opera. 1748. B.M.
Phoebe. / A / Pastoral Opera. / Set to Musick by Dr. Greene. / London; / Printed in the Year M.DCC.XLVIII.

MAXWELL, JOHN.

The Shepherd's Opera. 1739. (B)

NOTE.—I have been unable to find any trace of this. Baker says that it is in the collection of Isaac Swanson.

ROLT, RICHARD.

(1) Eliza. 1743. B.P.L. / B.M.

Eliza ; / An English Opera, / As it is perform'd at the / Theatre Royal in Drury Lane. / Composed by / D^r. Arne. / For the / Voice, Harpsichord and Violin / London : / Printed for Harrison & Co. N^o. 18, Paternoster Row. /

(2) Eliza ; / A New Musical / Entertainment ; / As performed at the / New Theatre / In the Hay-Market. / Written by Mr. Rolt. / The Music composed by Mr. Arne. / To be had at the Theatre. 1754. / (Price One Shilling.)

NOTE.—Baker gives us the date for the publication of this play as 1754. But there is a 1743 Libretto. Riemann's date, 1750, is incorrect. The play is nothing but a monstrous collection of personifications; one of them happens to be a shepherd, and another a shepherdess. But mostly the piece is busy with such personages as Britannia, Liberty, Genius of England, Peace, Neptune, *et al*.

J. W.

(1) The Deceit ; or, The Old Fox Outwitted. Pastoral Farce of one act, etc. 1743. (B)

NOTE.—See J. W.'s *Country Wedding*. 1750.

(2) The Country Wedding ; or, Love in a Dale. Pastoral Ballad Farce, etc. 1750.

NOTE.—Genest, vol. iii. p. 224. "The Editor of the B. D. says that this piece *Country Wedding or Cocknie's*, etc.—is the same as Hawker's *Country Wedding*, which is a gross and unpardonable mistake—he afterwards details the plot of the *Cocknies bit*, as the plot of the *Country Wedding, or Love in a Dale*—the whole of the account in the B. D. is confused and incorrect—the Editor had either

not read Hawker's piece and the *Cocknies bit*, or else had totally forgotten them."

Vol. iii. p. 589. 1738-1739. "Ryan's bt. Provoked Husband with the comic part of the *Masque of Acis and Galatea*, called the *Country Wedding*. Roger=Solway : Acis=Mrs. Vincent : Country men=Mullart and Stoppelear : John=Mrs. Lampe : Country women=Mrs. James and Mrs. Marshall :—Roger and Joan are going to be married—Acis attempts to take Joan from Roger—she is at first inclined to leave Roger—Roger offers to fight Acis—Roger and Joan are reconciled—this is a musical trifle—from the D. P. it seems the same piece which was acted at D. L., July 27, 1714—the Editor of the B. D. says that the *Masque of Acis and Galatea* was written by Motteux, and acted at D. L. in 1701." v. Motteux, *Acis and Galatea*.

MENDEZ, MOSES.

(1) The Chaplet. 1749. B.M.

The / Chaplet. / A / Musical Entertainment. / As it is Perform'd by / His Majesty's Company of Comedians / At The Theatre-Royal in Drury-Lane. / The Music Compos'd by Dr. Boyce. / London, / Printed : and Sold by M. Cooper in Paternoster-row. / MDCCXLIX. / (Price Six Pence.)

(2) The Shepherd's Lottery. Musical Ent. 1751. B.M.

The / Shepherds Lottery. / A / Musical Entertainment. / As it is Perform'd by / His Majesty's Company of Comedians / At The / Theatre-Royal in Drury-Lane. / The Music Compos'd by Dr. Boyce. / London, / Printed : And Sold by M. Cowper in Pater-Noster-Row. / MDCCCLI. / (Price Six Pence.) /

BOYCE, SAMUEL.

The Rover ; or, Happiness at Last. 1752. B.M.

The / Rover ; / Or, / Happiness at Last : / A Pastoral Drama, / As it was intended for the Theatre. / Love's

an heroic Passion, which can find / No Room in any
base degen'rate Mind : / It kindles all the Soul with
Honour's Fire. / To make the Lover worthy his Desire.
Dryden. / London : / Printed by James Ged, / For M.
Cooper, at the Globe in Pater-noster-Row ; W. Reeve,
at / Shakspear's Head, Fleetstreet; and A. Dodd, at
the Peacock in / the Strand. MDCCLII. / (Price One
Shilling.)

MORGAN, M.

(1) *Philoclea*. 1754. B.M.

Philoclea. / A / Tragedy. / As it is Acted at the / Theatre
Royal / In / Covent-Garden. / Written by / McNamara
Morgan, / A Student of the Middle Temple. / Quid sit
futurum cras, / fuge quaerere; et / Quem sors dierum
cunque dabit, lucro / Appone; nec dulces Amores /
Sperae puer—Hor. / London : / Printed for R. and J.
Dodsley in Pall-mall. / And Sold by M. Cooper in Pater-
noster-Row. 1754. / Price One Shilling and Six Pence. /

(2) *Florizel and Perdita*; or, *The Sheepshearing*.
1754. B.M.

NOTE.—Later published with a transposition of titles.

The / Sheep-Shearing : / Or, / *Florizel and Perdita*. / A
Pastoral / Comedy. / Taken from Shakespear. / As it is
Acted at the / Theatre-Royal in Dublin. / The Songs
set by Mr. Arne. / Dublin : / Printed for Peter Wilson,
in Dame-street. / MDCCLXVII. /

GARRICK, DAVID.

Florizel and Perdita. Appeared 1756, Printed 1758.
B.M.

Florizel and Perdita. / A / *Dramatic Pastoral*, / In Three

Acts. / Alter'd from / The Winter's Tale / Of / Shakespeare, / by David Garrick. / As it is performed at the / Theatre Royal in Drury-Lane. / London : / Printed for J. and R. Tonson, in the Strand. / MDCCLVIII. /

LENNOX, CHARLOTTE.

Philander, A Dramatic Pastoral. 1758. B.M.

Philander. / A / Dramatic Pastoral. / By the Author of the Female Quixote. / London : / Printed for A. Millar, in the Strand. / MDCCLVIII. / (Price One Shilling.) /

NOTE.—This is undoubtedly the first edition, although Baker gives 1757. Both *Dic. Nat. Biog.* and the B.M. Catalogue agree in making this the first edition.

HILL, AARON.

Daraxes. Pastoral Opera. 1760. B.P.L. Incomplete. The / Dramatic Works / of / Aaron Hill, Esq ; / In Two Volumes. / Containing / London : Printed for T. Lounds, near the Corner of Salisbury- / Court, Fleet-street. MDCCLX.

NOTE.—The omission is a peculiar placing of the Index upon the title-page.

LLOYD, ROBERT.

Arcadia ; or, The Shepherd's Wedding. 1761. B.M. Arcadia ; / Or, The / Shepherd's Wedding. / A / Dramatic Pastoral. / As it is Performed at the / Theatre-Royal in Drury-Lane. / The Music Composed by Mr. Stanley. / Dis equidem auspiciis reor, & Junone secunda. Virg. / London : / Printed for J. and R. Tonson in the Strand. / MDCCLXI. / (Price six-pence.)

HARRIS, JAMES.

(1) The Spring. Pastoral. 1762. B.M.

The / Spring. / A / Pastoral. / As it is now performing

at the / Theatre Royal in Drury-Lane. / The Music by
Mr. Handel, / And other Eminent Masters. / Sylvestrem
teum Musam meditamur avenâ. / London : / Printed for
T. Davies, in Russel-Street, Covent-Garden. / (Price
Sixpence.) /

NOTE.—See Daphnis and Amaryllis. In B.M.

- (2) Daphnis and Amaryllis. Pastoral. 1766. (?) B.M.
Daphnis / And / Amaryllis, / A Pastoral. /

NOTE.—There is no printer and no further information
given on the title-page. This is Harris's *Spring* under a
new title.

THOMAS, MRS. ELIZABETH.

A Dramatic Pastoral. 1762. B.M.

A / Dramatick Pastoral / Occasioned By The / Collec-
tion at Gloucester / On The / Coronation Day, / For
Portioning / Young Women of virtuous Characters. / By
a Lady. / Gloucester : / Printed By R. Raikes ; And Sold
By W. Own, In London. / M.DCC.LXII.

NOTE.—Pegge's Anonyminia, pub. by Nichols, 1809,
discloses the authorship.

ANON.

The Arcadian Nuptials. 1764. B.M.

A / Favourite Collection / of / Songs / with the Dialogue
in the / Arcadian Nuptials / Sung by Mr. Beard &
Miss Hallam. / Compos'd by / D^r. Arne. / Book XIV.
Price 2s. / London. Printed for I Walsh in Catherine
Street in the Strand. / (Then follows a catalogue of
other works issued.)

NOTE.—From these songs we know that Colin, Phillis,
Thyrsis, Daphne, Corin, are some of the characters. Baker

says this "masque" was introduced into *Persens and Andromeda*. I have been unable to find it in any play with that name.

ANON.

Parthenia ; or, The Lost Shepherdess. An Arcadian Drama. 1764. B.M.

Parthenia ; / Or The/ Lost Shepherdess. / An / Arcadian Drama. / London, / Printed for the Author, and Sold by J. Newbery, / in St. Paul's Church-Yard. MDCCLXIV. / Price One Shilling. /

NOTE.—This story, based in part upon Sidney, was very popular in the seventeenth and eighteenth centuries. It was so popular that it found its way into the common chap books of the times. In the British Museum there are several copies of early chap-book versions of this beautiful tale.

O'HARA, KANE.

Midas ; A Burletta, in Two Acts. 1764. B.M.

Burlesque chiefly of Heathen Deities, incidentally pastoral.

Midas ; An / English Burletta. / As it is performed, at the / Theatre-Royal, / In / Covent-Garden. / London : / Printed, for G. Kearsly, W. Griffin, J. Coote, / T. Lownds, and W. Nicoll. / MDCCLXIV. /

CUNNINGHAM, JOSIAH.

The Royal Shepherds. 1765. (B)

NOTE.—Pastoral, 3 acts. B.

DIBDIN, CHARLES.

Shepherd's Artifice. 1765. B.M.

The / Shepherd's Artifice, / A / Dramatic Pastoral. / As

it is perform'd at the / Theatre Royal in Covent Garden. /
 The Words written and the Music compos'd / by Mr.
 Dibdin. / London : / Printed for T. Becket and P. A.
 De Hondt, / at Tully's-Head, near Surry-Street, in the
 Strand. / MDCCLXV. /

GARRICK, DAVID.

Cymon. 1767. B.P.L.

Cymon. / A / Dramatic Romance. / As it is Performed
 at the / Theatre-Royal, in Drury-Lane. / (Quotation
 from Virgil.) London : / Printed for T. Becket and P.
 A. De Hondt, in / the Strand. / MDCCLXVII. / (Price
 One Shilling and Six Pence.) /

NOTE.—This play was set to music in 1767 by Michael
 Arne. In 1784 it was reduced to a farce of two acts. See
 Catalogue B. M.

LOVE, JAMES.

The Village Wedding ; or, The Faithful Country Maid.

Pastoral Entertainment of Music. 1767. B.P.L.

The / Village Wedding : / Or, The / Faithful Country
 Maid. / (Price One Shilling).

The / Village Wedding : Or / The / Faithful Country
 Maid. / A Pastoral Entertainment Of / Music. / As it is
 Performed at the / Theatre-Royal, / At / Richmond. /
 London : / Printed for M. Hingeston, in the Strand, near
 Temple-Bar. / And Sold at the Theatre. / MDCCLXVII.

ANON.

Love and Innocence. Pastoral Serenata. 1769. B.P.L.

Love and Innocence / A / Pastoral Serenata. / As Per-
 formed at / Marybone-Gardens. / Set to Music / By Mr.
 Hook. / London : / Printed for T. Beckett and P. A.
 De Hondt, / in the Strand. / MDCCLXIX. /

GENTLEMAN, FRANCIS.

Cupid's Revenge. An Arcadian Pastoral. 1772. Bod.
 Cupid's Revenge : / An / Arcadian Pastoral. / As It Is
 Performed At The / Theatre-Royal, / Hay-Market. /
 The Music / By Mr. Hook. / London : / Printed for J.
 Bell, near Exeter-change, in the Strand. / M,DCC,LXXII.

NOTE.—Genest, vol. 5 : “ July—Never acted, *Cupid's Revenge*. Sir Gregory Greybeard = Parsons : Amaranthus = Robson : Ninny = Weston : Cupid = Master — : Tullippa = Mrs. Jewell : Hyema = Mrs. Parsons : Culina = Mrs. White :—this is one of the most inconsistent pieces ever written—the author calls it an Arcadian Pastoral, and lays the scene in Arcadia—yet he has so little sense of propriety as to make Sir Gregory one of his D. P. and to introduce many modern expressions—if these gross absurdities had been avoided, it might have passed without any particular censure as an insipid Musical Entertainment—it is attributed to Gentleman—the plot is stolen from *Love's Revenge*.”

KEATE, GEORGE.

The Monument in Arcadia. 1773. A Pastoral Drama.
 B.P.L.

The / Monument In Arcadia : / A / Dramatic Poem, /
 In Two Acts. / By George Keate, Esq. / Et in Arcadia
 Ego—/ London : / Printed for J. Dodsley, in Pall-Mall. /
 MDCCLXXIII. (Author's Copy.)

MORE, HANNAH.

The Search After Happiness : A Pastoral Drama.
 1773. Bod.

A / Search / After / Happiness : / A / Pastoral. / In
 Three Dialogues. / By a Young Lady. / “ To rear the
 tender thought, / “ To teach the young idea how to
 shoot, / “ To pour the fresh instruction o'er the mind, /
 “ To breathe th'enliv'ning spirit, and to fix / “ The
 gen'rous purpose in the Female breast.” / Thompson. /

Bristol : / Printed and sold by S. Farley, in Castle-Green : Also sold by T. Cadell, / Bookseller, in the Strand ; Carnan and Newbery, Booksellers, in St. Paul's / Church-Yard, London ; and W. Frederick, Bookseller, in Bath. /

NOTE.—This is the first authorized English edition. The play was acted several times, and in that way several garbled editions appeared before this edition, which was, according to the advertisement, printed in self-defence. The author was sixteen when she wrote this pastoral. As she was born in 1745, the pastoral must have been completed in 1761, it therefore did not appear in print until twelve years after it was written.

BURGOYNE, J.

The Maid of the Oaks. 1774. B.M.

The / Maid of the Oaks : / A / New Dramatic Entertainment. / As It Is performed At The / Theatre-Royal, in Drury-Lane. /—nec dulces amores / Sperue Puer, neque tu Choreas ; / Donec virenti canities abest / Morosa. Hor. / London : / Printed for T. Becket, the Corner of the Adelphi, / in the Strand ; / Bookseller to their Royal Highnesses the Prince of Wales, / Bishop of Osnabrug, Prince William, / and Prince Edward. / MDCCLXXIV. / (Price One Shilling And Six-Pence.) /

NOTE.—Mr. Garrick is said to have given this play some touches. "In the year 1782 this piece was reduced to a farce." B.

MURPHY, ARTHUR.

The Choice. 1786. Bod.

The / Choice, / A / Comedy, / In Two Acts. / Performed at the / Theatre Royal / In / Drury-Lane. / Ut Nemo in sese tentat descendere ! Nemo ! / Sed prae- cedenti spectatur Mantica Tergo. / Perseus. / Familiare

est Hominibus omnia sibi ignoscere, / Nihil aliis remettere. / Vell. Pat. /

NOTE.—This play is in the fourth volume of the works of Arthur Murphy, pr. in London, 1786. The plot of Burgoyne's *Maid of the Oaks* (1774) is identical with this; but Burgoyne has much of the pastoral element, and Murphy practically none. Although the *Choice* was not printed until 1786, it was played at Drury Lane, Feb. 23, 1764. Burgoyne's play was written 1774, and given on the occasion of the marriage of Lord Stanley to Lady Betty Hamilton. Of the two, Burgoyne's play is much superior. It is not likely therefore that he borrowed from Murphy. Had both a common source of which I do not know?

I had just concluded that Murphy's *Choice* was the *Happy Choice* of which Baker says, "Pastoral MS sold in library of Arthur Murphy," when I found a manuscript play, *The Happy Choice*, in the British Museum. The play, however, is not a pastoral in any sense, but one can see how Baker, or his source, made the mistake by taking a glance at the title-page only: The / Happy Choice / A / Comedy. / — ed ella pasce / Dei suoi begli occhi il Pastorello Amante, / Non qual le destinaro / O Gli Huomini, o le Stelle, / Ma qual le diede Amore : / Guarini nel Pastor fido / 1776. / It is a comedy in five acts, and attributed to "Mr. Walpole," by R. B. Sheridan.

GRAVES, RICHARD.

Echo and Narcissus. 1776.

NOTE.—Baker says that this is a dramatic pastoral of three acts; that it was originally published in a collection of poems called *Euphrosyne*, and later inserted into a comedy Graves wrote, called *Coalition*. After searching, I have been unable to find this play. It is not in the B. M. copy of the *Coalition*, nor in the Bod. copy of *Euphrosyne*.

GOODWIN, T.

The Loyal Shepherds; or, The Rustic Heroine. 1779.
B.M.

The / Loyal Shepherds ; / Or, The / Rustic Heroine, /
A / Dramatic Pastoral Poem. / In One Act. / To Which
Is Affixed, / Several Sonnets, Ballads, / Acrostics, &c. /
Written by T. Goodwin. / Printed for the Author and
sold by H. Sethchel, King-street, / and J. Shove and
Son, Maiden-lane, Covent-garden. /

ANON.

Lynce and Pollidore. 1781. (B.)

NOTE.—“Past. Ent. Performed at Vyse’s Academy,
Mitcham, Surrey.” B.

CRAVEN, LADY. (ELIZ. FITZHARDINGE.)

The Arcadian Pastoral. 1782. (B.) Musical Piece.

FEILDE, MATTHEW.

Vertumnus and Pomona. 1782. (B.)

NOTE.—Taken from Ovid. Pastoral. Simple and chaste
dialogue, lack of wit or humour. B. Genest, vol. vi. p.
225. Covent Garden, February 21, 1782. Vertumnus and
Pomona—this afterpiece was damned—the songs only are
printed.

MANSELL, WILLIAM.

Fairy Hill ; or, May Day. 1784. B.M.

Fairy-Hill ; / Or / May-Day. / A / Pastoral Opera, / In
Three Acts : / As It Was Originally Written For A /
Private Theatre. / By / William Mansell, Esq. / London :
/ Printed by H. Reynell, (No. 21,) Piccadilly ; / And
Sold By / S. W. Fores, (No. 3,) Piccadilly. / October,
MDCCLXXXIV.

WAKER, JOSEPH.

Love in a Cottage. 1785. (B.)

WOODWARD, HENRY.

The Seasons. 1785. Bod.

The / Seasons : / A / Dramatic Entertainment. / Written
By The Late / Mr. Woodward. /

NOTE.—This pastoral appears in vol. vi. of *An Apology for the Life of George Anne Bellamy*, printed in London, 1785, and sold by J. Bell, at the British Library.

ANON.

Philander and Rose. 1785. (B). Musical Pastoral.

NOTE.—“Songs only printed, at Manchester.” B.

HAWKINS, W.

The Enlisted Shepherds. Pastoral Drama, 1786. (B.)

ANON.

The Birth-Day ; or Arcadian Contest. 1787. B.M.

The / Birth Day, / Or / Arcadian Contest, / a Musical
Pastoral, as Performed at the Royalty Theatre, / Well
Street, near Goodman's Fields. / Composed by T :
Carter. / Price 5^s. / London, printed for G. Goulding,
Haydn's Head, James Street, Covent Garden, / Where
may be had, Nina, or the Love distracted Maid.—Price
10^s. 6^d. M^{rs}. Billington, M^r. Johnstone, and M^r.
Darley's Songs in Nina, Single, 6^d. each. The Over-
ture to D.^o 1^s. / A Collection of Songs Sung by M^r.
Wilson at Ranelagh, 1787. Price 4^s. / .

NOTE.—Only the songs to the Birth Day were ever
printed; from these the principal characters seem to be
Menalcas, Amyntas, Florissa, Alexis, Palemon and Amanda.
This is an illustration of character of song—

“ Though formed to shine the pride of courts
The simple plain she loves,
Nor scorns the harmless rural sports,
Nor shuns the meads and groves,

Then, shepherds, now your voices raise,
 And let the welkin ring,
 Palemon and Amanda praise
 With chearfull notes lets sing."

ANON.

Apollo turn'd Stroller. 1787. B.M.

Apollo turn'd Stroller ; / Or, / Thereby hangs a Tale. /
 A Musical Pasticcio. / In Two Parts. / As performed,
 with the most unbounded Applause, / At The / Royalty
 Theatre. / London : / Printed for S. Bladon, Paternoster-
 Row. / MDCCLXXXVII. /

NOTE.—This is a vulgar travesty in which Pan, Apollo
 and Daphne play important parts. It can hardly be called
 a pastoral except for these individuals.

STEELE, ARCHIBALD.

The Shepherd's Wedding. 1789. (B.) Past. Comedy,
 one act.

SHRAPTER, THOMAS.

The Fugitive; or, The Happy Recess. Dramatic
 Pastoral, 1790. (B.)

NOTE.—Genest, vol. 7. "1st. time, Fugitive—partly
 taken from the Czar—Ryder—Blanchard—Wilson—Mar-
 shall—Johnstone—Mrs. Harlowe (her 1st. app. at C. G.)—
 and Mrs. Webb—see Czar March 8 1790." There is
 nothing pastoral about O'Keefe's wretched comedy, and I
 think there is good reason to believe that there is not
 much that is pastoral about Shrapper's play.

LEARMONT, JOHN.

The Unequal Rivals. 1791. B.M.

Poems / Pastoral, Satirical, / Tragic, And Comic. / By /
 John Learmont. / Carefully corrected by the Author. /

My Muse is a queer wayward wight, / And cramm'd
with many a quirky flight, / She soaring whiles mounts
out of sight, / Beyond the moon ; / Next dizzy 'mong the
shades of night / Comes donart down. / Edinburgh : /
Printed For The Author ; / By Alexander Chapman
And Company ; / And Sold by James Watson and
Company, and all the other Booksellers ; and T. Kay,
Strand, London. / MDCCXCI.

COBB, JAMES.

The Shepherdess of Cheapside. 1796. (B.)

NOTE.—Musical farce. It is perfectly possible that the name is entirely misleading, and that we have no pastoral play here at all, but merely one of those rustic romances which delighted the Eighteenth Century: n. p. as a play. Songs printed, but I have been unable to find them.

3. NOT IDENTIFIED. 1660-1798¹

ANON.

Arbanes ; or, The Enamoured Prince.

A Pastoral MS. mentioned in Macklin Library. Otherwise not extant. B.

. . DODSLEY, ROBERT.

The Extravagant Shepherd.

"In MS. together with some Fables in prose and verse in the possession of Mr. Stephen Jones." B.

¹ I have been unable to identify any of these plays or to discover more about them than I have given. Any information sent to the writer will be gratefully welcomed.

O'KEEFE, JOHN.

Colin's Welcome. n. d. Pastoral, not printed. B.

SHIRLEY, WILLIAM.

The Shepherd's Courtship. Musical Pastoral. Never appeared. B.

ANON.

The Chace. 1772.

NOTE.—In an old catalogue this was entered as a pastoral. I have been unable to discover anything about it, and am wholly uncertain of its character. If it is a pastoral, then it cannot be identical with *The Royal Chace; or, Merlin's Cave*.

NOTE

The following is a brief list of some plays which in various bibliographies are given as pastorals, and which I have discovered are not so : (1) *The Merry Milk Maid of Islington* ; (2) *The Agreeable Surprise*, by J. O'Keefe, containing such names as Cudden, Stump, Cowslip, Fringe, etc. ; (3) *Harm Watch Harm Catch*, or *Virtue Rewarded* (Bod.), containing such names as Clodd, Silvia, Flora, etc. ; (4) *The Lover's Stratagem*, or *Virtue Rewarded* (Bod.) ; (5) *The Rambling Monark*, containing such characters as Goosecap, Gillian, etc. (Bod.) ; (6) *The Nuptial Masque* ; or, *The Triumph of Cupid and Hymen*, by E. Phillips (Bod.) ; (7) *Silvia* ; or, *The Country Burial*, by Lillo (Bod.) ; (8) *The Statute, a Pastoral Masque* (B) ;¹ (9) *Henry and Emma*, by Henry Bate (B) ; (10) *The Country Wedding and Skimmington*, by Essex Hawker ; (11) *The Noble Ingratitude*, by Lower ; (12) *The Courtship*, by J. W. ; (13) *The Amorous Phantasm*, by Lower ; (14) *Apollo Shroving* ; etc., etc.

¹ Baker's date for this, 1777, is also incorrect ; it should be 1771.

PASTORAL CRITICAL WORKS

ADDISON, JOSEPH.

Spectator Papers. Oct. 1712, No. 523.

NOTE.—Poetry too often mixed with mythology. This is a criticism of Philips' Pastorals with a few remarks upon pastoral poetry.

CHAMBERS, E. K.

English Pastorals. London : Blackie & Sons, 1895.

NOTE.—This work is charming, and at every point suggests sources, and leads to valuable analysis of pastorals in general.

EGGER, M. E.

La Poésie Pastorale avant les Poètes Bucoliques.
Didot : Paris, 1859.

NOTE.—Slight discussion of origins, etc.

EINSTEIN, LEWIS.

The Italian Renaissance in England. New York :
Macmillan, 1902.

NOTE.—On p. 346 there is a brief mention of the Italian pastoral influence upon English poets. No new data, but suggestive.

FERRARIO, G.

Poésie Pastorale et Rusticale. Milano : 1808, 8°.

NOTE.—This is a collection of pastoral poetry with an introduction and notes; now a little antiquated, but valuable for its collection of poems.

FONTENELLE, B. LE B.

Poésie Pastorale, avec un traité sur la nature de l'Eclogue. Vol. v. Paris : 1698. 12°.

NOTE.—This is an unwittingly amusing discussion of the nature of pastorals. Interesting for definitions and appreciation of Eclogue.

FOYOS, J. DE.

Pastoral Poetry (Portuguese).

GOSSE, EDMUND W.

An Essay on English Pastoral Poetry. Vol. iii., Spenser Society Pub.

NOTE.—This is slight, but attractive and suggestive.

GREEN, E. B.

An Essay on Pastoral Poetry. (In Poets of Great Britain : London, n.d. vol. xiii. p. 78.)

NOTE.—Worthless.

GRESWELL, W. PARR.

Memoirs of Sannazarius. Cadell & Davies : London ; 1805.

NOTE.—This is not up to date.

— INTEGER (pseud.).

Mirroure. Feb. 1870, No. 79. Observations in Pastoral Poetry.

NOTE.—Shows a good deal of critical acumen, otherwise slight.

JERRAM, C. S.

The Lycidas and Epitaphium Damonis. *Introduction*.
London: Longmans, Green & Co., 1874.

NOTE.—The introduction contains an excellent discussion of the history of pastoral poetry, both scholarly and clear.

JOHNSON, SAMUEL.

The Rambler, Nos. 36, 37, July, 1750.

NOTE.—A very interesting revelation of eighteenth-century estimate of pastorals.

The Adventurer, No. 92, Sept. 1753.

NOTE.—Criticism of pastorals of Virgil.

KIRKE, EDMUND. (?)

Introduction to Spenser's Shepherdes Calender.

KLEIN, J. L.

Geschichte des Drama's. Leipzig: 1867, vol. v.

KLUGE, F.

(1) Spenser's Shepherds' Calendar und Mantuan's Eclogen. Anglia III., p. 266.

NOTE.—Excellent, traces carefully similar passages and general indebtedness.

- (2) Bemerkungen über Spenser's Shepheards Calendar und die frühere Bukolik. Anglia IX., p. 205.

NOTE.—This is a scholarly dissertation from which many valuable facts regarding Greek and Latin pastoral poets may be obtained.

LANG, ANDREW.

Theocritus, Bion and Moschus.

NOTE.—Brief introduction which makes no attempt to deal with facts or establish questions. Exquisite prose translations.

MORLEY, HENRY.

Clement Marot.

NOTE.—Frequent translations of Marot's work. Especially good for comparison of work of Spenser and Marot.

NEWBERRY, J.

The Art of Poetry. London: 1762.

NOTE.—The chapter dealing with pastorals is largely excerpted from other men's works.

POPE, ALEXANDER.

Discourse on Pastoral. London, 1704.

NOTE.—This discourse, written at the age of sixteen, appears as a preface to his Pastorals; it is based upon Rapin, Fontenelle, etc.

RUDOLPH, GUSTAV.

La Poésie Pastorale dans le Roman et sur la Scène du XVII^e Siècle.

NOTE.—Slight in material, but clear, and containing a discussion of the *nature of pastorals*.

SCOTT, M. A.

Elizabethan Translations from the Italian. Mod. Lang.
Assoc. of America, vol. xi. p. 379.

NOTE.—Good for bibliography.

SMITH, HOMER.

Pastoral Influence in English Drama. Mod. Lang.
Assoc. of America, 12. Pub. 1897, p. 355.

NOTE.—This is an excellent discussion of pastoral drama,* with a few references to its origin in pastoral eclogues. It contains also a discussion of the nature of pastoral poetry, and a very brief bibliography. The title is something of a misnomer, however, as there is no attempt to trace the history of pastoral drama further than the mid-seventeenth century.

SOMMER, H. OSKAR.

Erster Versuch über die Englische Hirtendichtung.

NOTE.—This work is incomplete but *excellent*; it is the best authority we have.

STEELE, RICHARD.

The Guardian, Nos. 22, 23, 28, 30, 32. April, 1713.
(On Country Life. Pastoral Poetry.)

NOTE.—An original discussion of the nature of pastoral poetry, especially valuable for its revelation of eighteenth-century feeling for pastoral.

STEPHEN, SIR LESLIE.

English Thought in the Eighteenth Century.

NOTE.—Sir Leslie Stephen is, of course, a very great authority on the development of thought in this century.

SYMONDS, J. A.

Studies in the Greek Poets. First Series.

NOTE.—Valuable.

TICKNOR, G.

History of Spanish Literature. Vol. iii. pp. 62-66.

Boston : 1872, 4°.

NOTE.—Valuable as an indication of sources, and also for a discussion of Italy's influence upon Spain.

TIRABOSCHI, GIROLAMO.

Storia della Letteratura Italiana. Venice : 1795, vol. i. pt. ii. ; vol. vi. pt. iii.

NOTE.—Interesting discussion of origin of pastoral and of pastoral drama in Italy.

WALDBERG, MAX FREIHERR V.

Die Deutsche Renaissance-Lyrik. Ch. III. Berlin : 1888, 8°.

NOTE.—Valuable for its indication of pastoral influence upon German song.

WALSH, WILLIAM.

Preface to Dryden's Translation of Virgil's Pastorals.

NOTE.—Verbose and after Fontenelle, Rapin, etc., etc.

WATSON, E. H. LACON.

Pastorals. Westminster Review, Oct. 1894.

NOTE.—Interesting, but no valuable details or definitions.

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